THE METROPOLITAN MUSEUM OF ART
3 0620 00659879 0

199.8 S22
1920

·LIBRARY·OF·THE·
·METROPOLITAN·
·MVSEVM·OF·ART·
·NEW·YORK·

PVRCHASED·WITH·INCOME
·FROM·THE·
JACOB·S·ROGERS·FVND

55534-

Digitized by the Internet Archive
in 2015

https://archive.org/details/unset00amer_31

THE SAMUEL T. SHAW COLLECTION

AMERICAN ART GALLERIES

MADISON AVENUE · 56th TO 57th STREET

New York

ON FREE PUBLIC EXHIBITION

From Saturday, January 16, Until Time of Sale
Weekdays 9 a.m. to 6 p.m. · Sunday 2 to 5 p.m.

UNRESTRICTED PUBLIC SALE

Evenings of January 21 and 22, at 8:15 O'Clock

Exhibition and Sale at the

AMERICAN ART GALLERIES

MADISON AVENUE · 56*th* TO 57*th* STREET

New York City

1926

Courtesy of the Salmagundi Club

PORTRAIT OF MR. SAMUEL T. SHAW
(*By Wayman Adams*)

THE SAMUEL T. SHAW COLLECTION OF AMERICAN PAINTINGS

CANVASES BY REPRESENTATIVE AMERICAN ARTISTS INCLUDING: BOGERT, CARLSEN, CRANE, CHASE, CURRAN, DESSAR, DE HAVEN, GAY, HASSAM, McCORD, MURPHY, METCALF, OCHTMAN, ROBINSON, SMITH, TWACHTMAN, WEIR, WALKER, WIGGINS, WILES AND WYANT

Sales Conducted by Mr. O. Bernet & Mr. H. H. Parke

AMERICAN ART ASSOCIATION · INC.

MANAGERS

CONDITIONS OF SALE

I. REJECTION OF BIDS: Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. THE BUYER: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. IDENTIFICATION AND DEPOSIT BY BUYER: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. RISK AFTER PURCHASE: Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

V. DELIVERY OF PURCHASES: Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

VI. RECEIPTED BILLS: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

VII. STORAGE IN DEFAULT OF PROMPT PAYMENT AND CALLING FOR GOODS: Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

VIII. SHIPPING: Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will,

however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

IX. GUARANTY: The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

X. RECORDS: The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

XI. BUYING ON ORDER: Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded, if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

PRICED CATALOGUES: Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

AMERICAN ART ASSOCIATION, INC.
MANAGERS

OTTO BERNET
HIRAM H. PARKE
AUCTIONEERS

CATALOGUE

INTRODUCTORY NOTE

The Collection of American pictures formed by Samuel T. Shaw, Esq., donor (1892-1906) of the Shaw Fund of the Society of American Artists, is that of a man who has given a considerable portion of his life to the encouragement of American painting.

It is with pleasure that the American Art Association renders, in its endorsement of Dr. Hunt's appreciation, a small tribute to the honorable unselfishness and enthusiasm of a man who has been an inspiring force behind the progress of so many of the foremost painters of the day.

American Art Association, Inc.

FOREWORD

THE sale and dispersal of Samuel T. Shaw's collection of pictures will be a milestone, and a very prominent one, on the highway along which American art is steadily advancing. The Shaw collection occupies a place that none other has ever filled, or even attempted to fill, because it consists chiefly of canvases chosen by artists exhibiting in our foremost picture shows, as the best, technically and artistically, among the thousand hung; also because these pictures were done when our American painters had fairly settled into their stride and had given to American art, for the first time, a *cachet* all its own.

Furthermore, Mr. Shaw has gathered and cherished these canvases because of his innate love of the beautiful and his sincere desire to encourage those men about him who are devoting their lives to art here in America, and has not only sympathized with, but put into practice, Whistler's dictum: "The final verdict on the merits of a picture must be that of the artist." The Shaw collection is, and will be of far more interest in the history of American art development than any group of "primitifs,"—which were under the sway of the great school of British portrait painters; furthermore, the influence of the artists here represented will be more widespread and lasting than that of the "colored photograph" Hudson River school, or of all the Düsseldorf gems and *bravura* posings of Munich put together.

The collection is noteworthy for another reason: It marks the epoch of a parting of the ways in American art, and strikingly differentiates the standards of taste between romantic, poetic, and ideal productions, and the now threatened radical movement of realistic rationalism. The artists who painted these canvases were one with us and our environment, and not men living apart, aloof, detached and outside the current of contemporary humanity. There is diversity in the types of men and their output:—Benson, a pioneer of broken, vibrant color; Theodore Robinson, our first impressionist, and with him Twachtman, Ochtman and Hassam; Prof. Weir and Wm. M. Chase, eminent teachers; Wiggins and McIlhenny, the virile animal painters; H. O. Walker and his appealing treatment of youth; Wyant, atmospheric, his pictures like the note of the hermit thrush in a deep wood; Metcalf and Redfield, portrait painters of nature; Murphy and Ranger, the

twain who so long dominated landscape in the realm of art; McCord, Crane and Granville Smith, imbued with sentiment of sea and sky; Gay, Volk, C. Ryder, H. Nichols, Curran, De Haven,—but why go on when their canvases speak so eloquently?

Clever was the French critic who said:—"Criticism of one's contemporaries ceases to be criticism and becomes conversation."

And he who has made this collection, Mr. Shaw, combines in himself qualities very rarely found united in one individual, for he was an art student in youth and early manhood; indeed, in its widest sense he is one to-day, a steadfast patron of art, a connoisseur of Catholic taste and, fortunately, never limited to considerations of how much should be expended whenever faced by the question of buying pictures or giving prizes. And here it must be recalled that the first Shaw Prize was given to encourage figure painting in order to combat the idea then prevailing that landscapes were the American's only field.

The ultimate fate of all collections seems finally to bring them under the hammer, and more than twenty years ago it was prophesied that "a collection of such extraordinary merit as Mr. Shaw's and one made under such extraordinary circumstances if disposed of would prove more profitable than any collection chosen for 'safe investment.' "

Unabated enthusiasm and timely encouragement attended every acquisition of these American pictures, and, hand in hand with them, came generosity and judgment.

LEIGH HUNT.

FIRST SESSION

THURSDAY EVENING, JANUARY 21, AT 8:15 O'CLOCK

Catalogue Numbers, 1 to 104 inclusive

BRUCE CRANE, N.A.

AMERICAN: 1857—

1—*A SKETCH (EVENTIDE)*

THE warm tones of the land in the foreground are merged into the indistinct shapes of buildings at the left, seen only in rough outline against the evening sky filled with yellow and orange lights and cloud forms.

75.— *Height,* 8 *inches; length,* 10 *inches.*

Signed at lower right, BRUCE CRANE.

CHARLES COURTNEY CURRAN, N.A.

AMERICAN: 1861—

2—*MAKING HAY*

A SUNNY hayfield, with a woman in sun hat, blue bodice and apron, raking the loose grass into heaps. Behind, a copse of green oak trees, an expanse of cornland and the June sky.

35.— *Height,* 9 *inches; length,* 12 *inches.*

Signed at lower left, CHAS. C. CURRAN, *and dated* 1887.

Purchased direct from the artist.

CARLETON WIGGINS, N.A.

AMERICAN: 1848—

3—*HOLSTEIN BULL*

50.— SANDY grassland rising at the left to a hummock; in the foreground facing half left, the sturdy figure of a black and white bull, the sun lighting the animal's body from the upper left.

Height, 9 inches; length, 12 inches.

Signed at lower left, CARLETON WIGGINS.

Purchased direct from the artist.

CARLE J. BLENNER

AMERICAN: 1864—

4—*LUXEMBOURG GARDENS, PARIS*

40.— A BALUSTRADE at the top of a flight of steps crosses the rear of the playground, and is in the shade of a mass of green foliage, behind which can be glimpsed buildings and the dome of the Panthéon. Around the shady square are seats with nurses and children, in the foreground a square pool in which small boys are sailing boats in the sunshine.

Panel: Height, 9½ inches; length, 13 inches.

Signed at lower right, CARLE J. BLENNER, PARIS.

Purchased direct from the artist.

CARLTON T. CHAPMAN, N.A.

AMERICAN: 1860—1925

5—*MARINE*

THE sea is deep blue and quiet, under an uncertain ruddy sky, with promise of a storm. In the distance, the sails of fishing vessels, in the left foreground two smacks close together with sails set, riding at anchor.

55.— *Height,* 11 *inches; length,* 16½ *inches.*

Signed at lower right, CARLTON T. CHAPMAN, *and dated* 1887.

Purchased direct from the artist.

CHARLES WARREN EATON, N.A.

AMERICAN: 1857—

6—*MARINE: THE PORT*

GRAY ocean under a cloudy sky, with fishing vessels and steam tugs moving about; behind, the irregular gray line of the buildings and factories of a busy town.

45.— *Height,* 12 *inches; length,* 16 *inches.*

Signed at lower right, CHAS. WARREN EATON.

Purchased direct from the artist.

FRANCISCO LUIS MORA, N.A.

AMERICAN: 1874—

7—*THE PRINT COLLECTOR*

70.—

DARK studio interior, the carpet strewn with books, drawings and brass utensils. Facing the observer are seated three youthful dandies in eighteenth century costumes, one of whom is critically explaining the points of a picture to the other two.

Height, 14 *inches; width,* 10¼ *inches.*

Signed at lower right, F. LUIS MORA.

Purchased direct from the artist.

GEORGE ELMER BROWNE, A.N.A.

AMERICAN: 1871—

8—*THE FOREST WORKERS*

60.—

LOW grassland with the verge of a wood at the right, where are two men; a timber wagon with two horses is halted in the centre of the scene. Behind is a blue sky, fantastically banked with a huge white pillow of cloud full of sunlight.

Height, 14 *inches; width,* 14 *inches.*

Signed at lower right, GEO. ELMER BROWNE.

Exhibited at the Salmagundi Club.

GEORGE M. HAUSHALTER

AMERICAN: 1862—

9—*THE BRITTANY BELLE*

BUST portrait in profile to the left against a neutral wall, of a young woman with dark hair knotted on the nape of her neck, and wearing a dark green robe with a huge white ruffed Medici collar edged with lace, forming a fan-like halo about the finely modeled head.

60.— *Water-color: Height, 20 inches; length, 24 inches.*

Signed at lower left, G. HAUSHALTER, PARIS.

Purchased direct from the artist.

MATHIAS SÁNDOR

AMERICAN: 1857—1920

10—*MEXICAN INDIAN SETTLEMENT*

A SANDY plain in summer, with low adobe buildings in the foreground, before which are an Indian squaw with a baby and a second attending to a low hemispherical kiln, in which pots are being baked.

30.— *Water-color: Height, 19 inches; length, 26 inches.*

Signed at lower right, MATHIAS SÁNDOR.

Purchased direct from the artist.

CHARLES MORGAN McILHENNY, A.N.A.

AMERICAN: 1856—1904

11—*NOVEMBER*

A QUIET evening on snow-covered moorlands, gray and white to the horizon, where there flames a band of orange. In the foreground, a solitary clump of trees, before which is the bearded shepherd with his bundle of forage and a scanty flock of sheep feeding from the grass heaps in the snow.

110.-

Water-color: Height, 20 *inches; length,* 30 *inches.*

Signed at lower left, C. MORGAN MCILHENNY.

Bronze Medal, Pan-American Exposition, 1901.

Purchased direct from the artist.

LEONARD OCHTMAN, N.A.

AMERICAN: 1854—

12—*WOOD INTERIOR*

60.— SLOWLY rising brown earth scattered with traces of green vegetation, with the slender bare trunks of birches and saplings pointing up nakedly to the sky, the background fringed by the confused gray mass of the woodland under the dull clouds.

Water-color: Height, 16 *inches; length,* 22½ *inches.*

Signed at lower left, LEONARD OCHTMAN.

Purchased direct from the artist.

ERNEST LEONARD BLUMENSCHEIN, A.N.A.

AMERICAN: 1874—

13—*PREPARING FOR THE HUNT*

65.— THE corners of a country house, seen from the lawn, with a sundial in the foreground; at left and right great trees thrust their foliage into the scene. On the paths a confused crowd of huntsmen, whippers-in, followers in pink, and foxhounds.

Pastel: Height, 14½ *inches; length,* 22 *inches.*

Signed below, with initial B.

Purchased direct from the artist.

GEORGE M. HAUSHALTER

AMERICAN: 1862—

14—*FLIGHT OF GULLS*

45.— A FISHING vessel with furled brown sail, anchored on the sluggish water; a mass of white gulls is hovering in the water around the stern, the more daring perched on the planking of the vessel itself.

Water-color: Height, 23 *inches; width,* 16 *inches.*

Signed at lower right, HAUSHALTER, *and dated* 1911.

Purchased direct from the artist.

FRANKLIN DE HAVEN, N.A.

AMERICAN: 1856—

15—*LANDSCAPE WITH A ROAD*

80.— A SLOW curve in the rough stony dirt road bisecting the scene, flanked on either side by scrubby grassland; a sturdy tree leans out from the right hand over the bend and partly obscures the clouds lighted by the rising sun, which is low down in the eastern sky.

Height, 12 *inches; length,* 16 *inches.*

Signed at lower left, F. DE HAVEN, *and dated* 1887.

Purchased direct from the artist.

GEORGE HERBERT McCORD, A.N.A.

AMERICAN: 1848—1909

16—*LANDSBORO WOODS*

THE edge of the forest, with a brilliant turquoise sky seen through the heavy foliage and the gnarled trunks of the trees set in the dark earth.

45.— *Height,* 12 *inches; width,* 10 *inches.*

Signed at lower left, G. H. McCORD.

CHARLES COURTNEY CURRAN, N.A.

AMERICAN: 1861—

17—*RHODODENDRONS*

ON the grass, a bare-footed young woman with long auburn hair and bare bosom, loosely draped in blue-gray muslin, is gathering an armful of pink rhododendrons.

Height, 20 *inches; width,* 9 *inches.*

40.—

Signed at lower right, CHAS. C. CURRAN, *and dated* 1875.

Purchased direct from the artist.

AUGUST FRANZEN, N.A.

AMERICAN: 1863—

18—*HARVEST TIME*

ARABLE country, with the brown and lemon-yellow fields stretching away over a broad landscape with houses on the lower horizon. In the foreground, facing each other, a peasant in a peaked cap and holding a full apron, and an old woman in red bodice and blue skirt with her head tied in a handkerchief, leaning on the handles of a barrow.

35.—

Pastel: Height, 17½ *inches; width,* 16½ *inches.*

Signed at lower right, FRANZEN.

LOUIS PAUL DESSAR, N.A.

AMERICAN: 1867—

19—*LANDSCAPE IN EVENING GLOW*

THE edge of a wood, with a pool at the right reflecting the dying rays of the sun. On the near shore the dark figure of the shepherd surrounded by his flock, the orange-yellow sunlight forcing notes of quiet color on their fleeces.

210.—

Height, 12 *inches; length,* 16 *inches.*

Signed at lower left, DESSAR.

Purchased direct from the artist.

EDWARD DUFNER, A.N.A.

AMERICAN: 1872—

20—*SUMMER MORNING*

ON the grass of the near shore of a lake, in which swans are swimming in the sunlight, are three children, two in white. the third standing up at the right and in a pink dress. The bright sunshine fills with points of light the trees above them, throwing high lights on their frocks and golden hair.

200.— *Height,* 14 *inches; width,* 14 *inches.*

Signed at lower left, EDWARD DUFNER

Salmagundi Club, 1923.

CORWIN KNAPP LINSON

AMERICAN: 1864—

21—*WINTER SCENERY*

55.— LOOKING down from a height, one is granted a broad view over a river valley, with snow-covered rising ground alternating with the russet-red of the tree tops. In the foreground bare saplings, and at the foot of the hill a cottage; the whole in the strong bluish glare of the sun.

Height, 12 *inches; length,* 16 *inches.*

Signed at lower right, CORWIN K. LINSON, *and dated illegibly.*

Purchased direct from the artist.

JOHN WARD DUNSMORE, A.N.A.

AMERICAN: 1856—

22—*THE COURT JESTER*

80.— INTERIOR, with a tapestry background. A jester in parti-colored pink and green costume is seated on a Savonarola chair, playing with a dog sprawled on a leopard skin which covers the floor. In the left foreground a perch with a parrot.

Height, 16 *inches; width,* 12 *inches.*

Signed at lower right, JOHN WARD DUNSMORE, *and dated* 1914.

Purchased direct from the artist.

CHARLES WARREN EATON, N.A.

AMERICAN: 1857—

23—*EVENING LIGHT*

170.

UNEVEN snow-covered ground, with fir trunks at the right and fringed behind with a belt of dark green trees patterned against the livid yellow of the sunset sky beyond. Over the snow in the foreground, an unseen moon has already arisen.

Height, 16 *inches; length,* 22 *inches.*

Signed at lower right, CHAS. WARREN EATON.

Purchased direct from the artist.

GEORGE HERBERT McCORD, A.N.A.

AMERICAN: 1848—1909

24—*MASSACHUSETTS COAST*

55.— RUGGED sloping granite rocks at the left, on which is booming a heavy sea; above, a dull blue sky filled with leaden cumulus clouds, with flying gulls.

Height, 12 *inches; length,* 16 *inches.*

Signed at lower left, GEO. H. MCCORD.

Purchased direct from the artist.

CHARLES SCHREYVOGEL

AMERICAN: 1861—1912

25—*THE SCOUT*

170.— A NARROW ridge on a cliff overlooking the great broad plain below at the right; mounted on a shaggy brown pony and seen in full profile to the right is an Indian, shading his eyes with his hand and looking down over the surrounding country.

Height, 16 *inches; width,* 12 *inches.*

Signed at lower left, CHAS. SCHREYVOGEL, *and dated* 1904.

Purchased direct from the artist.

F. BRISSOT

French: XIX Century

26—*SHEEP*

A cart road at the end of a French village with rambling farm buildings on either side and a gray sky overhead. A shepherd in a blue smock with a knapsack over his shoulder is leading a small flock of sheep down the road away from the observer.

Height, 12 *inches; length,* 18 *inches.*

Signed at lower left, F. Brissot.

GEORGE ELMER BROWNE, A.N.A.

American: 1871—

27—*MARINE*

Evening, the harbor backed by the low red roofs of houses and a solitary windmill. In the left foreground are three fishing vessels, their large brown sails unfurled, preparing to cast anchor, the sun throwing a weird greenish yellow light on the sky and the water.

60.—

Height, 12 *inches; length,* 16½ *inches.*

Signed at lower left, Geo. Elmer Browne.

Purchased direct from the artist.

EDWARD HENRY POTTHAST

AMERICAN: 1857—

28—*"RING AROUND ROSES"*

270.— THE wet sand of the seashore, at the water's edge, with a gentle sea breaking in the background. Three small girls, in blouse and skirt, their hair tied with brightly colored ribbons, are dancing round in a ring, in the sunshine.

Panel: Height, 12 *inches; length,* 16 *inches.*

Signed at lower right, E. POTTHAST.

GEORGE HERBERT McCORD, A.N.A.

AMERICAN: 1848—1909

29—*NEAR FLAGSTAFF, ARIZONA*

RUSSET and green land with masses of autumn-tinted trees at left and right and the figures of woodmen; behind them the great snow-covered bulk of a mountain thrusting a wedge into the brilliant blue sky, and streaked with a riot of colors in the sunshine.

5.—

Height, 12 *inches; length,* 16 *inches.*

Signed at lower left, G. H. McCORD.

Purchased direct from the artist.

BRUCE CRANE, N.A.

AMERICAN: 1857—

30—*INDIAN SUMMER*

RUSSET-BROWN land, with birches and sycamores glowing with the fullness of their autumn tints. A narrow vista is formed by an arch of trees; a little stream winds down across the plain to a prospect of low hills and reflects the pale gem-like blue of the sky.

10.—

Height, 13½ *inches; length,* 16 *inches.*

Signed at lower right, BRUCE CRANE.

CHARLES SCHREYVOGEL

AMERICAN: 1861—1912

31—*DEAD SURE*

250.— A DUSTY western plain under a sky of intense blue; a posse of troopers galloping towards the observer, with two leaders in the foreground mounted on chestnut horses and firing as they gallop, at unseen Indians on the left.

Height, 20 *inches; width,* 16 *inches.*

Signed at lower right, CHARLES SCHREYVOGEL, *and dated* 1902.

Purchased direct from the artist.

AUGUSTE SCHENCK

GERMAN: 1828—1900

32—*SHEEP IN SNOWSTORM*

A PLOUGHED field in winter, with a gale blowing freezing gusts of snow horizontally across the huddled flock of sheep coming up toward the observer, with the shepherd and his dog in the rear. A wooden fence runs diagonally away from the left foreground, thrusting its irregular stakes up towards the leaden sky.

100.— *Height,* 12 *inches; length,* 16 *inches.*

Signed at lower right, SCHENCK.

IRVING RAMSEY WILES, N.A.

AMERICAN: 1861—

33—*REVERIE*

CORNER of a studio, decorated in the Japanese manner. On a sofa is seated before a yellow hanging, a young woman clad in black with a crimson scarf and leaning thoughtfully on a 'cello.

150.— *Height,* 20 *inches; width,* 11 *inches.*

Signed at lower left, IRVING R. WILES, *and dated* 1886.

Signed on back of canvas, I. R. WILES, *and dated* 1886.

Purchased direct from the artist.

FRANCISCO LUIS MORA, N.A.

AMERICAN: 1874—

34—*ON THE FARM*

60.—

THE corner of a wooden barn at the bottom of a field, the sky line just visible at the top of the picture. In the foreground, a group of swine, and two laborers in farm clothes struggling respectively with the neck and hind leg of an obdurate pig.

Water-color: Height, 17 *inches; length,* 23 *inches.*

Signed at lower right, F. LUIS MORA.

LOUIS PAUL DESSAR, N.A.

AMERICAN: 1867—

35—*SHEEPFOLD*

RED-ROOFED farm buildings set picturesquely against a pale blue sky, and sheltered by trees. Out of the fold a woman in blue is driving forward toward the observer a flock of sheep, the morning sun throwing warm light onto their fleeces.

270.— *Height,* 12 *inches; length,* 16 *inches.*

Signed at lower right, DESSAR.

CARLETON WIGGINS, N.A.

AMERICAN: 1848—

36—*A SHEPHERD AND HIS FLOCK*

155.— A BLACK sky piled with cumulus clouds looks down on a brown plain with scattered tree copses, and in the foreground a small flock of sheep, the shepherd and his black dog. Patches of light are formed by the illumination of the backs of the sheep and the line of the distant plain.

Height, 18 *inches; with,* 14 *inches.*

Signed at lower left, CARLETON WIGGINS.

Purchased direct from the artist.

HUGH BOLTON JONES, N.A.

AMERICAN: 1848—

37—*WINTER*

130.— THE sky is streaked with clouds and lighted with orange, and glows sharply behind the snow-covered ruins of farm buildings and through the brown feathery masses of bare trees in the foreground on the snow-covered plain. A curving road bisects the scene, crossing a water splash; up towards the observer comes the black shape of a sleigh drawn by a horse.

Height, 12½ *inches; length,* 18 *inches.*

Signed at lower right, H. BOLTON JONES.

FREDERICK JUDD WAUGH, N.A.

AMERICAN: 1861—

38—*CORNISH COAST*

A RUGGED grass-covered cliff slopes down at the right and ends at the sea's edge in towering granite rocks. A greenish-blue sea is breaking in towards the right foreground with a bush of white foam, in the clear light of early morning.

Height, 14 *inches; width,* 14 *inches.*

200.—

Signed at lower right, F. J. WAUGH.

Signed on back of canvas, F. J. WAUGH, *and dated* 1909.

PAUL CORNOYER, A.N.A.

AMERICAN: 1864—1923

39—*WINTER SCENE: 59TH STREET, NEW YORK CITY*

190.—

THE snow-covered street looking east, with pedestrians, a cart and shovellers attacking the snow heap in the foreground. Background of buildings seen grayishly under a light yellow sky with a pale winter sun.

Height, 12 *inches; length,* 16 *inches.*

Signed at lower left, PAUL CORNOYER.

LOUIS KRONBERG

AMERICAN: 1872—

40—*BALLET GIRL IN BLUE*

BEFORE a luminous curtained background, the erect figure of a ballet girl with long brown hair and blue costume, holding a green fan in her left hand; the right arm is poised on a rail, the right knee bent.

2 30. — *Height, 20 inches; width, 15 inches.*

Signed at lower right, L. KRONBERG.

Purchased direct from the artist.

BRUCE CRANE, N.A.

AMERICAN: 1857—

41—*LANDSCAPE WITH STREAM*

A NARROW river fringed with reeds curves away in the right foreground; beside it a winding sandy foot-path runs off from the left of the canvas among the green meadowland. Behind, a curtain of trees, partly veiling the rising ground.

Height, 11½ inches; length, 15½ inches.

Signed below, BRUCE CRANE.

Purchased direct from the artist.

THEODORE ROBINSON

AMERICAN: 1852—1896

42—*GIVERNY*

475.

LOOKING down from a grassy hillside over the trees of the foreground, the village is seen as a patchwork of gaily-colored roofs, on which the sun glints cheerfully, with the square tower of the church rising above them at the right. Beyond, the ground rises steadily again, and is mantled in green woodland.

Height, 18 *inches; length,* 22 *inches.*

Signed at lower right, TH. ROBINSON, *and dated* 1889.

Louisiana Purchase Exposition, St. Louis, 1904.

THEODORE ROBINSON

AMERICAN: 1852—1896

43—*NORMANDY MOTHER*

15. THE corner of a field, with a background of emerald foliage. On an upturned box a fair-haired peasant woman, with striped bodice and blue apron, is fondling on her knees an infant in white.

Height, 22 *inches; width,* 18 *inches.*

Signed at lower left, THEO. ROBINSON.

BRUCE CRANE, N.A.

AMERICAN: 1857—

44—*SAND DUNES*

850.— THE edge of the sea, with hummocks of silver sand intermingled with straggling green vegetation, the rhythm of the shore line accentuated by a small breakwater of rocks, stretching out into the intense blue of the ocean. Above, is a summer sky dotted with small white cirrus clouds.

Height, 22 *inches; length,* 31 *inches.*

Signed at lower left, BRUCE CRANE.

Purchased direct from the artist.

LEONARD OCHTMAN, N.A.

AMERICAN: 1854—

45—*LANDSCAPE IN WINTER*

OPEN snow-covered ground dipping sharply in the foreground to the bank of a frozen river, fringed on either side by red brick cottages with snow-covered roofs and rising abruptly to hills on the farther side crested with woodland. A bright sun casts bluish shadows before the little houses at the left and from the five sentinel birches next them.

25.—

Height, 18 *inches; length,* 24 *inches.*

Signed at lower left, LEONARD OCHTMAN, *and dated* 1896.

Louisiana Purchase Exposition, St. Louis, 1904.

Purchased direct from the artist.

JULES SCALBERT

FRENCH: XIX CENTURY

46—*FACE A L'ENNEMI*

40.— THE gray waves of the seaside with a rope stretched out to a mooring mast, with three bathers on the far end of it. In the foreground, a young girl in an old-fashioned green bathing suit clinging to the rope and presenting her back to the white swell of an incoming wave.

Panel: Height, 22 *inches; width,* 18 *inches.*

Signed at lower left, J. SCALBERT.

WILLIAM MERRITT CHASE, N.A.

AMERICAN: 1849—1916

47—*SELF PORTRAIT*

AGAINST a dark background the head and shoulders portrait, facing the observer, of the artist in a brown smock, the distinguished oval face with black hair and beard and deep-set, thoughtful eyes.

250.— *Height,* 19 *inches; width,* 16 *inches.*

Signed at lower right, CHASE.

Purchased direct from the artist.

LOUIS PAUL DESSAR, N.A.

AMERICAN: 1867—

48—*RETURN TO THE SHEEPFOLD*

EVENTIDE, the sheep driven by their monkish shepherd inside a great low barn in the right foreground, with white walls and a huge expanse of roof softened by the trees behind it. Over the whole scene is a fantastic greenish light.

Height, 18 *inches; length,* 24 *inches.*

Signed at lower left, DESSAR.

Purchased direct from the artist.

E. M. BICKNELL

AMERICAN: CONTEMPORARY

49—*SEASHORE*

65. SEA breaking gently into the right foreground across an expanse of wet sand; against the horizon, under a sky with white clouds, are sailing ships and passing steamers.

Height, 15 *inches; length,* 30 *inches.*

Signed at lower left, E. M. BICKNELL.

Purchased direct from the artist.

FRANKLIN DE HAVEN, N.A.

AMERICAN: 1856—

50—*LANDSCAPE*

250. UNEVEN grassy foreground, with boulders at the right, and a screen of trees in full leafage; in the gap at the left is a single oak with its rugged foliage contrasted before the clouded blue sky behind.

Height, 14 *inches; length,* 20 *inches.*

Signed at lower right, F. DE HAVEN, *and dated* 1889.

Purchased direct from the artist.

BRUCE CRANE, N.A.

AMERICAN: 1857—

51—*AUTUMN LANDSCAPE*

A WIND-BROKEN landscape, with the swampy brown land of the foreground giving place behind to a mantle of black earth on the horizon. At the left, a solid russet mass of woodland and a solitary quivering tree, set against the uncertain sky with its banks of rain-clouds.

Height, 15 *inches; length,* 19 *inches.*

Signed at lower right, BRUCE CRANE.

Purchased direct from the artist.

GEORGE HERBERT McCORD, A.N.A.

AMERICAN: 1848—1909

52—*A WINDMILL, HOLLAND*

THE bend of a canal fringed with rushes, with a group of red-roofed houses on either bank; at the left a windmill soaring into the sky, which is partly overcast with white cumulus clouds re-echoed upon the surface of the water with the ominous stillness of a coming storm.

Height, 18 *inches; length,* 22 *inches.*

Signed at lower right, G. H. McCORD.

CHARLES STANLEY REINHART

AMERICAN: 1844—1897

53—*AN IMPORTANT LETTER*

40.— THE corner of a restaurant, marked by a red screen and a table spread with a white cloth and a bottle of wine. A waiter with a white apron is standing attentively by, while a young woman with a feathered hat and a long fur-trimmed black cloak is seated, hastily penning a letter.

Height, 22 *inches; width,* 16 *inches.*

Signed at lower right, C. S. REINHART.

JAMES McDOUGAL HART, N.A.

AMERICAN: 1828—1901

54—*TREE IN THE MEADOWS*

220.— A PEACEFUL green pasture with a pool in the right foreground, dominated by the towering branches of an oak tree. On the sunlit grass of the near meadows and the middle distance brown and white cattle are grazing, the low masses of distant hills lying darkly naked under a cloudy sky.

Height, 15½ *inches; length,* 23 *inches.*

Signed at lower left, JAMES M. HART.

American Art Association sale, March, 1914.

BRUCE CRANE, N.A.

AMERICAN: 1857—

55—*GOLDEN MEADOWS*

THE top of a hill covered with a blaze of yellow bracken, golden-rod and wild flowers, with scattered stones, and crowded by woodland, with a group of three trees with their variegated autumn tints dominating the left foreground.

Millboard: Height, 12½ *inches; length,* 18 *inches.*

Signed at lower right, BRUCE CRANE.

Purchased direct from the artist.

ROBERT DAVID GAULEY, A.N.A.

AMERICAN: 1875—

56—*DUTCH INTERIOR*

COTTAGE interior with white stone walls and a fire at the right, next which is seated the man smoking a pipe; the woman at the kitchen table peeling potatoes. Interestingly lighted through a window at the far end of an inner room seen through the central doorway.

Height, 20 *inches; length,* 24 *inches.*

Signed at lower left, ROBERT DAVID GAULEY, *and dated* 1902.

Purchased direct from the artist.

ALBERT LOREY GROLL, N.A.

AMERICAN: 1866—

57—*AUTUMN*

150.

WHITE sky and snow-covered ground run together at the left, separated by a fringe of brownish, half denuded trees. In the foreground the expanse of snow is bounded by two slender trees at the left, and the bare, stalwart trunk of an elm thrust into the sky at the right, in a monotone of brown-black.

Height, 25 inches; length, 35 inches.

Signed at lower right, A. L. GROLL.

Purchased direct from the artist.

HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864—1918

58—*LANDSCAPE*

BROAD meadows with scattered trees in a late afternoon of summer; in the distance, the white and red walls of a village, and woodland on the horizon. The pale green and violet tones of the clear sky thrust brilliant notes of color on to the trees and grass.

Height, 24½ *inches; length,* 29 *inches.*

Signed at lower right, H. DEARTH.

FREDERIC STUART CHURCH, N.A.

AMERICAN: 1842—1924

59—*A DOLL MATINÉE*

200.— BEFORE a huge curtain of holly, a smiling, auburn-haired child in a white dress is seated holding a doll and flanked on either side by a row of hares, owls and teddy bears, each with a small doll in its arms, with her pet pug dog on a lower branch, similarly occupied.

Height, 18 *inches; length,* 36 *inches.*

Signed at lower left, F. S. CHURCH, *and dated* 1891.

Purchased direct from the artist.

FRANK RUSSELL GREEN, A.N.A.

AMERICAN: 1856—

60—*THE GARDENER'S DAUGHTER*

COTTAGES at rear enclosing an English garden, with a narrow path coming towards the observer, between beds of marigold, pansies and hollyhocks. In the foreground stands a young woman in gray bodice, white apron and cap, with a black cloak thrown over her shoulders.

Height, 30 *inches; width,* 20 *inches.*

Signed at lower left, FRANK RUSSELL GREEN, *and dated* ENGLAND, 1891.

Purchased direct from the artist.

JULES SCALBERT

FRENCH: XIX CENTURY

61—*UN MOMENT DE RÉPIT*

THE corner of a stage overlooking a broad river with sailing vessels and a wooded bank at the right, and a glimpse of a stone bridge. At the table is seated a young woman in a blue blouse, white skirt and military cap, and facing her, stirring a glass of wine, is a man in a gray and yellow striped rowing vest and cap and green knee-breeches, his chair tilted lazily backward.

Panel: Height, 21 *inches; length,* 25½ *inches.*

Signed at lower left, J. SCALBERT.

Purchased direct from the artist.

WILLIAM GILBERT GAUL

AMERICAN: 1855—1919

62—*TENNESSEE HUNTERS*

70.—

THE heart of a woodland in winter, with snow on the ground pierced here and there by grasses. In the foreground, two hunters, facing the right, in jerkins and leggings; one dragging forward a slain deer by the muzzle, the other erect and about to fire.

Height, 20 *inches; length,* 30 *inches.*

Signed at lower left, GILBERT GAUL.

Purchased direct from the artist.

BRUCE CRANE, N.A.

AMERICAN: 1857—

63—*SNOW EFFECT*

A WHITE barn is perched on the right, at the side of a frozen brook, the long grass on either side covered with a heavy pall of snow. Behind, the bare branches of trees are massed together inextricably and filled with purple tones; an unseen watery sun plays on the end of the roof of the barn with its single dormer window.

Height, 31 *inches; width,* 26 *inches.*

Signed at lower left, BRUCE CRANE.

Purchased direct from the artist.

WILLIAM JOHN WHITTEMORE, A.N.A.

AMERICAN: 1860—

64—*MY LITTLE LADY*

THREE-QUARTER length portrait of a girl of twelve in a long old-fashioned olive-green dress, seated in a "Dutch" rush-seat chair facing the observer and with clasped hands. Deep blue-indigo background.

Height, 28 *inches; width,* 20 *inches.*

Signed at lower right, WM. J. WHITTEMORE, *and dated* NEW YORK, 1892.

Purchased direct from the artist.

S. M. LAURENCE

AMERICAN: CONTEMPORARY

65—*ENGLISH COAST*

80.— A HAZE envelops the jagged pointed rocks of the background, which merge into the orange and blue of the heavens; in the foreground, a jade-green sea touched with the scattered light of the sun, is breaking into the wet sand.

Height, 20 *inches; length,* 30 *inches.*

Signed at lower right, S. M. LAURENCE.

Purchased direct from the artist.

ROY BROWN

AMERICAN: 1879—

66—*EARLY WINTER*

180.— A BEND in the road with a group of houses and two willows clustered under the lee of a church with a white campanile; snow has fallen, softening the outlines of the buildings and the woods behind and streaking the whole with patches of reflected color.

Height, 21 *inches; length,* 25 *inches.*

Signed at lower right, ROY BROWN.

Purchased direct from the artist.

ERNEST LAWSON, N.A.

AMERICAN: 1873—

67—*LANDSCAPE WITH BROOK*

A SHALLOW stream, flowing away from the left foreground, is hemmed in between sentinel poles of birches and willows, with their scanty brown leaves, the whole shivering in the chalky light of morning. On the farther bank, a meadow backed by masses of houses, and above their roof-tops the white line of dawn in the leaden sky.

Height, 24½ *inches; width,* 23½ *inches.*

Signed at lower left, E. LAWSON.

Purchased direct from the artist.

PAUL CORNOYER, A.N.A.

AMERICAN: 1864—1923

68—*A FARM*

100.— A STONY brook flows into the foreground in the shade between two dark masses of trees; beyond the fence of the farther bank is a cluster of white farm buildings in the sunshine, with a background of hills topped by the roofs of cottages and thrust into the brilliant turquoise sky.

Height, 18½ *inches; length,* 24 *inches.*

Signed at lower left, PAUL CORNOYER.

HARRY FRANKLIN WALTMAN, A.N.A.

AMERICAN: 1871—

69—*LANDSCAPE AND SNOW*

140.— WINTER landscape, a river dominating the centre of the foreground between banks piled high with snow, from which project the thin, half-bare tree trunks. Background of forest and pale yellow sky dully reflected in the half frozen stream.

Height, 23 *inches; length,* 27 *inches.*

Signed at lower right, WALTMAN.

Purchased direct from the artist.

BRUCE CRANE, N.A.

AMERICAN: 1857—

70—*APPLE ORCHARD*

AN orchard with long rush grass and wooden fence running across the rear to a hut, the foreground broken by a tiny runnel of water. Three apple-trees are bowed down under the weight of a gay mass of pinkish-white blossoms giving back the light to a blue summer sky and contrasted sharply with the sombre foliage of a tall elm in the background.

Height, 25 inches; length, 35 inches.

Signed at lower left, BRUCE CRANE, A.N.A.

Purchased direct from the artist.

JOHN FRANCIS MURPHY, N.A.

AMERICAN: 1853—1921

71—*AUTUMN*

1400.

FLAT brown country stretching away as far as the eye can reach, beneath a sky filled with the orange and yellow echo of the sunset. In the foreground at the right, a feathery mass of ruddy-brown stripped trees, two of which thrust slender poles into the clouds.

Height, 10½ *inches; length,* 15 *inches.*

Signed at lower left, J. FRANCIS MURPHY, *and dated* 1920.

Purchased direct from the artist.

(*Illustrated*)

No. 71—Autumn
(By John Francis Murphy, N.A.)

EMIL CARLSEN, N.A.

AMERICAN: 1853—

72—*MARINE*

700.

A CALM sea with a half dozen fishing vessels with huge yellow lateen rigged sails in the harbor, the vague mass of the city behind emerging into distinctness in the red-roofed houses at the right. The whole scene is filled with a delicate misty sun haze.

Height, 25 *inches; length,* 30 *inches.*

Signed at lower left, EMIL CARLSEN.

Purchased direct from the artist.

(*Illustrated*)

No. 72—Marine
(*By Emil Carlsen, N.A.*)

CHARLES COURTNEY CURRAN, N.A.

AMERICAN: 1861—

73—*FLYING KITES*

625.

A WINDY hilltop with long grass, stones and bracken and a cloudy blue sky overhead. Four children—two boys and two girls—simply clad, are flying kites in the wind.

Length, 30 *inches; width,* 30 *inches.*

Signed at lower left, CHAS. C. CURRAN, *and dated* 1905.

Society of American Artists, 1906, *Shaw Fund picture.*

(*Illustrated*)

No. 73—Flying Kites
(*By Charles Courtney Curran, N.A.*)

JOHN FRANCIS MURPHY, N.A.

AMERICAN: 1853—1921

74—*GROUP OF SYCAMORES*

2300.—

AUTUMN on a desert plain, the central foreground occupied by a copse of towering sycamores with stripped trunks and delicate russet feathery foliage merging imperceptibly into the yellowish-gray tones of the sky behind.

Height, 16 *inches; length,* 22 *inches.*

Signed at lower left, J. FRANCIS MURPHY, *and dated* 1909.

Purchased direct from the artist.

(*Illustrated*)

No. 74—Group of Sycamores
(*By John Francis Murphy, N.A.*)

HENRY OLIVER WALKER, N.A.

AMERICAN: 1843—

75—*THE SINGERS*

650.— An ideal group, in the pre-Raphaelite manner, of a young girl in a green gown and a beautiful fair-haired boy in a flimsy gray tunic with his arm about her neck, singing from a sheet of music in the pale light of a garden, and looking with pious earnestness up to an unknown heaven.

Height, 21 *inches; width,* 17 *inches.*

Signed at lower left, H. O. WALKER, *and dated* 1894.

Society of American Artists, 1894, *Shaw Fund picture.*

(*Illustrated*)

No. 75—The Singers
(*By Henry Oliver Walker, N.A.*)

THEODORE ROBINSON

AMERICAN: 1852—1896

76—*IN THE SUN*

GREEN grass glowing in the sunlight, and the prone figure of a young girl in white bodice and crimson skirt, stretched luxuriously on the meadow, shading her eyes with a sunbonnet from the glare.

1500.

Height, 18 *inches; length,* 37 *inches.*

Signed at upper right, TH. ROBINSON, *and dated* 1891.

Society of American Artists, 1892, *Shaw Fund picture.*

Louisiana Purchase Exposition, St. Louis, 1904.

Panama Pacific International Exposition, San Francisco, 1915.

(*Illustrated*)

No. 76—In the Sun
(*By Theodore Robinson*)

WILLARD LEROY METCALF

AMERICAN: 1858—1925

77—*GLOUCESTER HARBOR*

1300.

LOOKING down from a height is seen the irregular hump of the inner shore, with intermingled trees and roofs and a spindle-legged landing stage jutting out into the blue water; schooners, and at the left a wharf with a tall red chimney. On the low further shore, a line of houses with the sun playing gaily on the roofs loses itself in a green fringe behind.

Height, 26½ inches; length, 29 inches.

Signed at lower left, W. L. METCALF, *and dated* 1895.

Society of American Artists, 1896, *Webb Prize.*

Pan-American Exposition, 1901, *Silver Medal.*

Louisiana Purchase Exposition, St. Louis, 1904, *Silver Medal.*

(*Illustrated*)

No. 77—Gloucester Harbor
(*By Willard Leroy Metcalf*)

IRVING RAMSEY WILES, N.A.

AMERICAN: 1861—

78—*A LONG ISLAND ROAD*

1050.

THE broad band of yellow road runs away from the right foreground, tapering to a narrow ribbon and disappearing amid the woods in the distance to curve off past the houses of a village away at the left. On either side is scrubby grassland; but, starting nowhere, a sentinel line of slender trees marches at the right hand side of the road, the perspective of their dwindling mass producing a surpassing effect of endless distance. The brilliant blue sky is filled with great white bundles of cumulus clouds.

Height, 31 *inches; length,* 39 *inches.*

Signed at lower right, IRVING R. WILES.

Purchased direct from the artist.

(*Illustrated*)

No. 78—A Long Island Road
(*By Irving Ramsey Wiles, N.A.*)

WILLIAM MERRITT CHASE, N.A.

AMERICAN: 1849—1916

79—*IDLE HOURS, SHINNECOCK*

600.

THE low sandy brush of the shore sweeps round to the right, forming an arm of the sea. In the foreground, undaunted by gathering white clouds, is a group of two ladies in white with parasols and two young girls, sprawled lazily on cushions in the grass and sustaining bright spots of color.

Height, 26 inches; length, 36 inches.

Signed at lower left, WM. M. CHASE.

Purchased direct from the artist.

(*Illustrated*)

No. 79—Idle Hours, Shinnecock
(*By William Merritt Chase, N.A.*)

FREDERICK BALLARD WILLIAMS, N.A.

AMERICAN: 1872—

80—*IN THE VALLEY OF THE PASSAIC*

325.

UNEVEN thickly wooded country in summer, with a humped mass of trees at the left and a valley prospect at the right filled with foliage almost as far as the eye can see; in the distance, a town with a background of undulating hills.

Height, 30 *inches; length,* 45 *inches.*

Signed at lower right, FREDK. BALLARD WILLIAMS.

Purchased direct from the artist.

(*Illustrated*)

No. 80—In the Valley of the Passaic
(*By Frederick Ballard Williams, N.A.*)

W. GRANVILLE SMITH, N.A.

AMERICAN: 1870—

81—*INDIAN SUMMER*

425.

A GREEN meadow with straying geese, crossed by a line of tall elms, some with bare branches, others with a glory of russet-yellow foliage; behind them, cottages and farm buildings with a background of woods. The scene is lighted from the upper left by a sun invisible in the warm afternoon haze.

Height, 36 *inches; length,* 48 *inches.*

Signed at lower right, W. GRANVILLE SMITH, *and dated* 1908.

Awarded the Inness Gold Medal, National Academy, 1908.

International Exhibition of Art and History, at Rome, 1911.

Purchased direct from the artist.

(*Illustrated*)

No. 81—Indian Summer
(*By W. Granville Smith, N.A.*)

WILLIAM ANDERSON COFFIN, N.A.

AMERICAN: 1855—1925

82—*MARINE: EARLY EVENING*

90.— A CALM ultramarine ocean with rounded brown rocks in the foreground, and in the left distance the line of the coast; low down in the clear sky, where the clouds begin, a full pale sun throws a pinkish light on to the water.

Height, 20 *inches; length,* 30 *inches.*

Signed at lower right, WM. A. COFFIN.

Purchased direct from the artist.

ERNEST ALBERT

AMERICAN: 1857—

83—*EARLY SPRING*

150.— PALE grassland rising to a low hummock at the right, with a beautiful foreground of slender birch saplings and pink and white blossoms quivering in the morning light. A winding path carries the eye away to a hazy background of blue hills.

Height, 24 *inches; width,* 24 *inches.*

Signed at lower right, ERNEST ALBERT.

BRUCE CRANE, N.A.

AMERICAN: 1857—

84—*THE POND*

A SEGMENT of grassy shore in the foreground with wild flowers, and behind the quiet water the expanse of yellow corn land and meadow intersected by masses of trees and rising to the vague line of a hill on the horizon. The heavens are gray and cloudy.

120.— *Height, 20 inches; width, 15 inches.*

Signed at lower left, BRUCE CRANE.

Purchased direct from the artist.

EDWARD HENRY POTTHAST

AMERICAN: 1857—

85—*IN CLOUD REGIONS*

MOUNTAINOUS country at high altitudes, covered in snow and sloping up to steep brown rocks at the left. The sky is of the clearest turquoise and piled high with white cumulus clouds, which seem to hang closely over the surface of the ground.

200.— *Height, 24 inches; length, 30 inches.*

Signed at lower left, E. POTTHAST.

Society of American Artists, 1906, *Shaw Fund picture.*

HARRY MILLS WALCOTT

AMERICAN: 1870—

86—*GOSSIP*

110. THE ramp of the sidewalk of a Dutch village, only the ground line of the houses being visible. Perched along it in a cheerful chattering row, interrupted by steps at the right, are ten young peasant women in white bodice and cap, stomacher and apron, gossiping before an audience of white geese.

Height, 20 *inches; length,* 39½ *inches.*

Signed at lower left, H. M. WALCOTT, *and dated* 1902.

Society of American Artists, 1902, *Shaw Fund picture.*

FRANKLIN DE HAVEN, N.A.

AMERICAN: 1856—

87—*HARVEST MOON*

130. TWO immense masses of red-brown foliage frame partially the vista of blue lake with reflections of the full moon. In the foreground the corner of a green meadow is seen and a hummock at the right sloping down to the lines of the cart track, winding away into the middle distance. A lurid yellow sky makes an effective background for the areas of broad color.

Height, 28 *inches; length,* 36 *inches.*

Signed at lower left, F. DE HAVEN, *and dated* 1901.

Purchased direct from the artist.

CARLE J. BLENNER
AMERICAN: 1864—

88—*THE OPEN FIRE*

THREE-QUARTER length figure, facing the observer, of a young woman in a filmy orchid dress, with a white muslin shawl, seated before a fire, the warm glow of which falls from the left on skirt and bosom. Her right hand is held out to the blaze; at her left side is a table with tea-cups.

250.— *Height, 40 inches; width, 30 inches.*

Signed at upper right, CARLE J. BLENNER.

Boston Art Club Exhibition.

Pennsylvania Academy of the Fine Arts, 1911.

Purchased direct from the artist.

GEORGE R. BARSE, Jr., N.A.

American: 1861—

89—*A TRIBUTE TO THE SATYR*

Before a wall of greenery is a classic marble bench and a tall pedestal surmounted by the bust of a satyr; against which is fondly leaning a nude girl loosely draped in a lilac chiton and holding up in her arms a cupid, who is depositing a laurel wreath on the marble head.

125.

Height, 38½ *inches; width,* 16¾ *inches.*

Signed at lower left, Barse, Jr., *and dated* 1895.

National Academy, First Hallgarten Prize, 1895.

Purchased direct from the artist.

ALBERT L. GROLL, N.A.

American: 1866—

90—*GERMAN VILLAGE*

The single arch of an old bridge crosses in the centre the river which washes the foreground, and is flanked by groups of farm buildings and the straight trunks of birches and poplars pointing up into the quiet sky from which the light is departing, so that the grass of the foreground is already almost black.

150.

Height, 25 *inches; length,* 35 *inches.*

Signed at lower right, A. L. Groll.

Purchased direct from the artist.

LUIS FALERO

SPANISH: 1851—1901

91—*NIGHT*

THE black firmament studded with stars with a huge circular crescent moon; into which, her black veil dropped, is floating the nude dark haired Night with arms upraised and right knee bent in embrace.

25.

Height, 40 *inches; width,* 21 *inches.*

Signed at lower right, FALERO.

From the Collection of CATHERINE WOLF.

HERBERT DENMAN

AMERICAN: 1903—

92—*COQUETTERIE*

A DRESSING table with a gilded oval mirror, before a neutral wall with a gas light; in a gilded chair, at the right, is seated in profile with her face turned down toward the observer, a young woman in a white negligée, arranging her hair in a hand-glass.

60.—

Height, 36 inches; width, 27 inches.

Signed at lower left, HERBERT DENMAN, *and dated* 1891.

Purchased direct from the artist.

FRANKLIN DE HAVEN, N.A.

AMERICAN: 1856—

93—*SHEEP IN STORM*

THE brown fields are divided in the foreground by intersecting cart tracks, up one of which the shepherd is driving a small flock of sheep. Behind, the trees are lashed by the wind, and from a sombre cloud above a deluge of rain pours down on the hazy scene.

150.—

Monotone: Height, 24 inches; length, 30 inches.

Signed at lower right, F. DE HAVEN, *and dated* 1905.

Purchased direct from the artist.

RAIMUNDO MADRAZO

ITALIAN: 1841—1920

94—*LA COQUETTE*

BEFORE a dark background, the half length figure, facing the observer, of a young girl with golden robe and white sleeves, her fair hair dressed with a pink ribbon and her left hand pressed to a corsage of peonies, looking into a hand mirror.

200.— *Height, 32 inches; width, 26 inches.*

Signed at lower right, R. MADRAZO.

CHARLES WARREN EATON, N.A.

AMERICAN: 1857—

95—*AFTER THE STORM*

A GREEN field with humped grass stacks, in deep shadow, lighted orange in the middle distance by the sun, which has reappeared through a rift in the ink-black storm clouds stretched across the horizon.

25.— *Height, 24 inches; length, 36 inches.*

Signed, CHAS. WARREN EATON, *and dated* 1897.

Purchased direct from the artist.

G. CALVES

FRENCH: XIX CENTURY

96—*HAULING WOOD*

60.

A DUSTY road bends sharply into the right foreground in the afternoon glare, around a grass-topped bank; down the road is going a cart laden with logs and drawn by a brown horse, with two brake horses in the rear and the driver in black hat and blue smock marching beside it on the farther side.

Height, 32 *inches; width,* 26 *inches.*

Signed at lower left, G. CALVES.

Purchased direct from the artist.

WILLIAM T. AMSDEN

AMERICAN: CONTEMPORARY

97—*SPRING ORCHARD*

85.

EMERALD grassland, with fields and the humps of haystacks glimpsed behind the pink and white blossoms of five fruit saplings in the foreground, the whole giving back dazzling sun tints from a brilliant sky.

Height, 26 *inches; length,* 34 *inches.*

Signed at lower right, WM. T. AMSDEN.

Purchased direct from the artist.

JULES BERTRAND GÉLIBERT

FRENCH: 1834—

98—*RÈGLEMENT DES COMPTES*

AN execution in the animal kingdom. The corner of a farmyard wall, with all the dogs of the neighborhood crowded up to a fence to view the spectacle. In the right foreground before the wall with its *affiches* is a gallows, on which is the bound figure of a fox, with a warning notice composed of two quatrains from Bertrand's *Fanfare du Renard;* guarded by two setters with rifles and cocked hat, on either side of a heap of slaughtered fowls.

Height, 29 *inches; length,* 38 *inches.*

Signed at lower left, JULES BD. GÉLIBERT, *and dated* 1891.

Paris Salon, 1891.

Purchased direct from the artist.

PIERRE CARRIER-BELLEUSE

FRENCH: 1851—

99—*PIERROT*

BEFORE a gray curtain, at the foot of which is a fallen flower, stands the figure of Pierrot clad in a white jacket, knee breeches and stockings, with a huge white ruff, posturing with hands and red lips before a gilded mirror held in the left hand.

Pastel: Height, 36 *inches; width,* 19 *inches.*

Signed at lower left, PIERRE CARRIER-BELLEUSE, *and dated* 1891.

Purchased direct from the artist.

CARLTON T. CHAPMAN, N.A.

AMERICAN: 1860—1925

100—*WHITE WINGS*

230.

THE calm open shore waters of the ocean, with the low line of the coast at the right. The sea is studded with schooners with their triangular masses of sail looming up into the clouded summer sky, the two vessels in the foreground in communication by means of boats.

Height, 27 inches; length, 55½ inches.

Signed at lower left, CARLTON T. CHAPMAN, *and dated* 1887.

Purchased direct from the artist.

OTTO STARK

AMERICAN: 1859—

101—*EVENING*

90.

THE dark flat earth is spread out under a pallid evening sky, flecked with orange clouds near the yellow horizon. In the extreme foreground, the two half-length figures of an old bearded peasant with broad-brimmed hat and hoe and a rake over his shoulder, his wife with a red handkerchief about her head and carrying a sack filled with greenery, are seen in profile trudging along side by side.

Height, 37 inches; length, 49 inches.

Signed at lower right, OTTO STARK, *and dated Paris,* 1887.

Paris Salon, 1887.

Purchased direct from the artist.

AUGUSTE FRANÇOIS GORGUET

French: XIX Century

102—*LA VAGUE ET LA PERLE*

A green summer sea splashing lazily in on to the sand of the foreground, where is reclining in the sunshine a nude young woman with unbound dark hair, her arms stretched above her head, beside two glistening shells.

Height, 23 inches; length, 42½ inches.

Signed at lower left, Aug. François Gorguet, *and dated* Biarritz, 1890.

Purchased direct from the artist.

S. M. LAURENCE

American: Contemporary

103—*MARINE*

The gray sky heaped with cumulus storm clouds, breaking a little toward the zenith; beneath, in an angry green sea curled in white, a huge roller is breaking athwart the scene.

Width, 43 inches; length, 52 inches.

Signed at lower left, S. M. Laurence, *and dated* 1896.

Purchased direct from the artist.

S. M. LAURENCE

AMERICAN: CONTEMPORARY

104—*KYNANCE COVE, ENGLAND*

60.— AN arm of the sea, the shore extending in a sweeping curve from the foreground into the left middle distance, and glowing red in the late afternoon light; its flowing line sharply broken at the upper left by granite rocks. A lazy green sea is ebbing slowly to the accompaniment of a flight of sea gulls.

Height, 22 inches; length, 50¼ inches.

Signed at lower right, S. M. LAURENCE.

Purchased direct from the artist.

SECOND AND LAST SESSION

FRIDAY EVENING, JANUARY 22, AT 8:15 O'CLOCK

Catalogue Numbers 105 to 210 inclusive

WILLIAM JOHN WHITTEMORE, A.N.A.

AMERICAN: 1860—

105—*OLD FASHIONED GARDEN*

A SUNNY lawn with trees and the gable of a house behind; in the foreground, among the gay clusters of flowers of an English garden, is a young woman in white with a crimson sunbonnet.

Height, 12 inches; width, 9 inches.

Signed below, WM. J. WHITTEMORE, *and dated* 1886.

Purchased direct from the artist.

CHARLES COURTNEY CURRAN, N.A.

AMERICAN: 1861—

106—*EVENING: PONT ST. MICHEL*

THE road and sidewalk glistening with the rain, and four-wheelers, barrows, pedestrians with umbrellas mingled under the lamp light. The hill of Montparnasse in the rear is fringed with buildings and trees under the night sky.

Panel: Height, 9½ inches; length, 12 inches.

Signed at lower right, CHAS. C. CURRAN, *and dated* PARIS, 1889.

Purchased direct from the artist.

GEORGE ELMER BROWNE, A.N.A.

AMERICAN: 1871—

107—*MONTE CARLO*

140.—

EVENING at the Café de Paris, with Chinese lanterns hanging in the blue-green sky. The garden is filled with small tables, at which are diners in evening dress or in uniform, and waiters in attendance; an attendant is serving Turkish coffee amid a clatter of dishes and conversation.

Millboard: Height, 14½ *inches; width,* 14½ *inches.*

Signed at lower right, GEO. ELMER BROWNE.

Exhibited at the Salmagundi Club.

GEORGE HERBERT McCORD, A.N.A.

AMERICAN: 1848—1909

108—*BY THE SEA*

80.—

A STONE fence with a ramshackle wooden gate shuts off a small grassy enclosure bounded by rocks and a scrub oak at the right, and a small fisherman's cottage at the left, before which is a figure. In the distance, a calm deep blue sea stretches its expanse under the cloudy turquoise sky.

Height, 12 *inches; length,* 16 *inches.*

Signed at lower right, GEO. H. MCCORD, N.A.

Purchased direct from the artist.

BENJAMIN FOSTER, N.A.

AMERICAN: 1852—

109—*GLOIRE DE DIJON*

A TUB-SHAPED black earthenware vase holds a spray of these beautiful white roses with their subtle internal tints of pink and orange-yellow.

Height, 14 *inches; length,* 22 *inches.*

Signed at lower right, BEN FOSTER.

Purchased direct from the artist.

IRVING RAMSEY WILES, N.A.

AMERICAN: 1861—

110—*COSTUME STUDY*

BEFORE a pea-green drapery is seated in a chair facing right, her head turned downwards towards the observer, a young woman with her hair dressed high in the manner of the 'eighties, robed in a flowered grayish-black Japanese kimono and holding a red fan.

Height, 18 *inches; width,* 16 *inches.*

Signed at lower left, IRVING R. WILES, *and dated* 1885.

Purchased direct from the artist.

GEORGE M. BRUESTLE

AMERICAN: 1872—

111—*NEW ENGLAND PASTURES*

75.— A COLD, barren-seeming land with two pairs of feathery trees before the purple-gray mass of woodland behind, broken by a gap at the right, opening to a further vista. A grayish morning sky lightens towards the horizon.

Height, 12 *inches; length,* 16 *inches.*

Signed at lower left, GEO. M. BRUESTLE.

Exhibited at the Salmagundi Club.

Purchased direct from the artist.

G. H. STANLEY

AMERICAN: XIX CENTURY

112—*TWO SISTERS*

50.— SOMBRE interior of a garret, with stove, broom and impedimenta at the left. A shaft of light from an unseen window falls on the faces of two children, one of whom is seated on a stool sewing, the other standing next her with eager curiosity.

Height, 22 *inches; width,* 19½ *inches.*

Signed at lower left, G. H. STANLEY.

CHARLES COURTNEY CURRAN, N.A.

AMERICAN: 1861—

113—*AUTUMN EVENING*

LONG brown grass and bracken before a mournful prospect of brown and copper-red trees, grouped like upright sentinels in the still air before the pink and yellow sunset sky in perspective, away to the right of the scene.

Height, 18 *inches; length,* 22 *inches.*

Signed at lower left, CHAS. C. CURRAN, *and dated* 1888.

Purchased direct from the artist.

THEODORE ROBINSON

AMERICAN: 1852—1896

114—*NORMANDY FARM*

IN the immediate foreground a flowering shrub bedecked with white blossom, and half concealing the farm buildings behind, with their warm-toned, sloping roofs. By the wall at the right, a woman in an apron is gathering flowers.

Water-color: Height, 14 *inches; length,* 16½ *inches.*

Signed at lower left, TH. ROBINSON.

Note: The above is the original water-color sketch for the completed oil painting, No. 169.

COLIN CAMPBELL COOPER, N.A.

AMERICAN: 1856—

115—*THE RIVA SCHIAVONI, VENICE*

120.— THE cobbled place looking westwards, the Molo with its two columns, the Duke's Palace and the Old Library; on the farther bank in the left middle distance, the domes of the Santa Maria della Salute. In the sunshine men and women and civic guards in gay costumes are strolling about, with pigeons fluttering in the foreground.

Water-color: Height, 18 *inches; length,* 26 *inches.*

Signed at lower right, COLIN CAMPBELL COOPER.

Salmagundi Club Water-color Exhibition.

Purchased direct from the artist.

WARREN B. DAVIS

AMERICAN: XIX CENTURY

116—*LADY RECLINING ON DIVAN*

INTERIOR, with a divan luxuriously piled with cushions; extended at full length is the figure of a young woman with dark hair clad in a long white gown of the 'nineties and reading a book, a pink carnation twirled idly in her right haid.

35.—

Water-color: Height, 11 *inches; length,* 14 *inches.*

Signed at lower left, WARREN B. DAVIS.

Purchased direct from the artist.

CHILDE HASSAM, N.A.

AMERICAN: 1859—

117—*IN THE RAIN*

A STREET corner, seen from above, showing the sidewalk at the base of a building, crowded with pedestrians carrying umbrellas, the road at the left with a black mass of carriages and four-wheelers. In the foreground is drawn up alongside the curb, facing the left, a hansom with a tired horse, awaiting a fare.

Water-color in monotone: Height, 18 *inches; length,* 22 *inches. Signed at lower left,* CHILDE HASSAM, *and dated* 1896.

AUGUST FRANZEN, N.A.

AMERICAN: 1863—

118—*OLD MAN (ST. PIERRE)*

80.— BEFORE a background of sunny grass and gray sky, the half length figure of an old peasant with white hair and ruddy face, clad in a leather waistcoat and white shirt, the sun thrusting bright color tones on to his face and figure.

Water-color: Height, 24 inches; width, 17 inches.

Signed at lower right, AUG. FRANZEN.

Purchased direct from the artist.

GEORGE HERBERT McCORD, A.N.A.

AMERICAN: 1848—1909

119—*ENGLISH HERRING BOAT*

140.— THE night sea, with the moon half obscured by trails of cloud, but throwing a soft light on the tumbled water. In the foreground, the pole of a buoy, and a large two-masted smack, with its triangular brown lateen sails spread, drifting to the right.

Height, 12 inches; length, 16 inches.

Signed at lower right, G. H. McCORD.

BRUCE CRANE, N.A.

AMERICAN: 1857—

120—*MISTY SUNSET*

WINTER, with the broad snow-covered road curving away from the foreground out to the left behind the walls of a small barn. Over the indistinct bare woodland vista at the right, the orange ball of the sun setting in a cloudy haze.

Millboard: Height, 11 *inches; length,* 17½ *inches.*

Signed at lower left, BRUCE CRANE.

Purchased direct from the artist.

CHARLES COURTNEY CURRAN, N.A.

AMERICAN: 1861—

121—*THE CABBAGE PATCH*

BEHIND the stone wall is a cottage, with lines of laundry hanging out on a stripped tree; in the foreground, a sandy cabbage patch with a woman in white bodice and apron gathering vegetables in a basket.

Height, 12 *inches; width,* 9 *inches.*

Signed at lower right, CHAS. C. CURRAN, *and dated* MILFORD, 1896.

Purchased direct from the artist.

ARTHUR PARTON, N.A.

AMERICAN: 1842—1914

122—*THE HAYFIELD*

60.— A MEADOW scattered with hay pitched by two men on to a wagon in the foreground. Behind, the ground rises slowly to the right in a ridge of black earth starting from a clump of trees at the left and in sharp contrast to the pale gray heavens.

Height, 12 *inches; length,* 16 *inches.*

Signed at lower left, ARTHUR PARTON.

LEONARD OCHTMAN, N.A.

AMERICAN: 1854—

123—*HOMESTEAD*

GRASS meadows divided by a narrow road running across the scene; on the far side of it, a white country house with red chimneys, brave in the sunlight among the green trees which surround it. The sky is of a delicate blue with white veils of cloud.

80.—

Height, 12 *inches; length,* 16 *inches.*

Signed at lower left, LEONARD OCHTMAN.

Purchased direct from the artist.

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

124—*WOOD INTERIOR*

UNEVEN grassland in the shadow at the foot of tall partly stripped elms, whose foliage almost entirely intercepts a view of the gray sky. In the middleground where the bracken ends, a glimpse of a forest stream.

Height, 17¼ *inches; width,* 12 *inches.*

Signed at lower left, A. H. WYANT.

Purchased direct from the artist.

EMIL CARLSEN, N.A.

AMERICAN: 1853—

125—*GARDEN SCENERY*

A FLAT green meadow, the far edge bordered by trees; in the foreground three half-bare trunks with spreading branches, taking on new green foliage, and sheltering a wispy bush.

Height, 20 *inches; width,* 16 *inches.*

Signed at lower left, EMIL CARLSEN.

Purchased direct from the artist.

ADOLF SCHLABITZ

GERMAN: XIX CENTURY

126—*SCHÜTZENKÖNIG*

70.— FULL-LENGTH portrait of an official facing the left, in cocked hat, dark green military coat and light trousers, bedecked with sword and cigar, languidly pulling off a white glove; over his right shoulder is triumphantly draped a huge floral wreath.

Height, 26 *inches; width,* 14½ *inches.*

Signed at lower right, SCHLABITZ, *and dated* 1890.

Purchased direct from the artist.

BRUCE CRANE, N.A.

AMERICAN: 1857—

127—*AUTUMNAL GRAYS*

THE corner of a still pond, the bank at the left knee-deep with brown bracken, curving round to the right to lose itself in a mass of russet leafage. A blue-gray sky looks down on the whole, and is reflected in the water.

200.— *Height,* 12 *inches; length,* 18 *inches.*

Signed at lower right, BRUCE CRANE.

Purchased direct from the artist.

CHARLES FREDERICK NAEGELE

AMERICAN: 1857—

128—*THE YOUNG MOTHER*

HALF-LENGTH picture of a young woman in a rose-pink gown, her back to the observer. The dress is drawn away from the neck so that the light plays on the beautiful white shoulders and the dark brown hair as her head is bent down to the unseen nursing child.

Panel: Height, 30 *inches; width,* 20 *inches.*

Signed at upper left, CHARLES FREDERICK NAEGELE.

Purchased direct from the artist.

ALBERT L. GROLL, N.A.

AMERICAN: 1866—

129—*ARIZONA*

320.— A BARE flat plain ringed about with low blue hills, their gradual slopes forming the lower edge of a brilliant summer sky streaked with trailing masses of white.

Panel: Height, 10½ *inches; length,* 16 *inches.*

Signed at lower right, A. L. GROLL.

Purchased direct from the artist.

CHARLES COURTNEY CURRAN, N.A.

AMERICAN: 1861—

130—*PEONIES*

210.— A DELICATELY painted spray of full white peonies flecked with orange and nested in deep green, wind-blown leafage.

Height, 22 *inches; width,* 18 *inches.*

Purchased direct from the artist.

CHARLES S. CHAPMAN, A.N.A.

AMERICAN: 1879—

131—*NOISES OF THE NIGHT*

THE edge of a pine forest, with an unseen moon shining brightly on patches of snow. In the foreground, at left, the massive trunk of a tree with snow-laden branches, underneath which is a young fawn listening, with its quarters towards the observer.

Height, 14 *inches; width,* 14 *inches.*

Signed at lower left, C. S. CHAPMAN, *and dated* 1918.

Purchased direct from the artist.

GEORGE HERBERT McCORD, A.N.A.

AMERICAN: 1848—1909

132—*THE RUSSET MARSH (ARIZONA)*

FLAT brown swampy ground with a reedy pool in the foreground, and stunted trees behind; in the middle distance at the left, a white cottage. The windy morning sky is turquoise-blue and banked with white clouds.

Height, 14 *inches; length,* 20 *inches.*

Signed at lower right, G. H. MCCORD.

Purchased direct from the artist.

FRANKLIN DE HAVEN, N.A.

AMERICAN: 1856—

133—*HILLSIDE LANDSCAPE*

70.— WILD grassland, with scattered stones, rising gently to the right; in the middle distance, a belt of shrubs and a single russet and green tree before a pale wind-swept sky.

Height, 16 *inches; length,* 22 *inches.*

Signed at lower right, F. DE HAVEN, *and dated* 1887.

Purchased direct from the artist.

ROBERT CRANNELL MINOR, N.A.

AMERICAN: 1840—1904

134—*AT SUNSET*

200.— A GENTLY rising landscape with two clumps of trees flung in graceful silhouette against the varied tints of a cloudy evening sky, warming to a ruddy orange near the horizon. In the foreground between the tree masses, the vague shape of a man leading a pack animal.

Millboard: Height, 12 *inches; length,* 16 *inches.*

Purchased direct from the artist.

W. GRANVILLE SMITH, N.A.

AMERICAN: 1870—

135—*LANDSCAPE*

MEADOWLAND, with a narrow stream crossing the foreground and a clump of delicate birches at the left topped by thick masses of leafage seen against a blue-and-white summer sky.

Height, 14½ *inches; width,* 14½ *inches.*

Signed at lower right, GRANVILLE SMITH.

Purchased direct from the artist.

GEORGE HERBERT McCORD, A.N.A.

AMERICAN: 1848—1909

136—*ROCKY NECK, GLOUCESTER, MASS.*

AT the left the quiet surface of an inlet with sailing ships at anchor; the grassland, crested with trees among which nestle a few houses, runs down to the water's edge. In the foreground an upturned boat and a countryman carrying a hoe.

Height, 12 *inches; length,* 16 *inches.*

Signed at lower right, G. H. McCORD.

Purchased direct from the artist.

IRVING RAMSEY WILES, N.A.

AMERICAN: 1861—

137—*RETROSPECTION*

150 THE corner of a field at high noon, fringed with green trees. Seated on a log at the right, with his back towards the observer, is the farmer in shirt and trousers, thoughtfully smoking a pipe, while next him a brown horse harnessed to his plough blinks drowsily in the sunshine.

Height, 16 *inches; length,* 20 *inches.*

Signed at lower right, IRVING R. WILES, *and dated* 1887.

Purchased direct from the artist.

LEWIS COHEN, A.N.A.

ENGLISH: 1857—1915

138—*PONT ST. MICHEL, PARIS*

THREE arches of the massive bridge cross the crowded Seine, and are laden with vehicles and pedestrian traffic. In the foreground at the left, is a stage with workmen; behind, the mound of white buildings 130 which is the hill of Montparnasse, and at the right towering above the river, tree masses. The whole is bathed in warm summer sunshine, catching points of color in the blouses of the workmen and the rusty metal of the construction apparatus.

Panel: Height, 18 *inches; length,* 24 *inches.*

Signed at lower left, LEWIS COHEN.

PAUL CORNOYER, A.N.A.

AMERICAN: 1864—1923

139—*A HAZY NIGHT*

0.— A PLAZA with a central obelisk, possibly representing the old Worth monument and Madison Square, New York. The observer looks along a main thoroughfare behind the monument, while to right and left are the dim shapes of buildings with brightly lit store windows. Rain has fallen, and a light evening mist softens the bare trunks of the leafless trees.

Height, 12 *inches; length,* 16 *inches.*

Signed at lower left, PAUL CORNOYER.

From a Salmagundi Club sale.

HOWARD GILES

AMERICAN: 1876—

140—*SHEEPSCOT BAY*

50. BLUE sunlit water with a low brown coastline at the top of the canvas, and in the foreground the humped mass of a brightly tinted rock.

Height, 16 *inches; width,* 12 *inches.*

Purchased direct from the artist.

GEORGE HERBERT McCORD, A.N.A.

AMERICAN: 1848—1909

141—*DORDRECHT*

170. EVENING on the quiet waters of the Merwede, with a blue sky flecked with clouds spread over the sailing vessels, and the quay at the left with its cluster of dwelling houses and scanty trees huddled about the dome and belfry of the Groote Kerk.

Height, 20 *inches; length,* 24 *inches.*

Signed at lower left, G. H. McCORD.

Purchased direct from the artist.

GUY CARLETON WIGGINS, A.N.A.

AMERICAN: 1883—

142—*A SEA PORT*

A SEA of the palest ultramarine under a summer sky, and scattered with small yachts and fishing vessels; at the left the bright roofs of the town, and the quay with a tall three-masted schooner moored to it and pointing its bowsprit at the observer.

210.— *Millboard: Height,* 12 *inches; width,* 16 *inches.*

Signed at lower right, GUY C. WIGGINS.

Purchased direct from the artist.

JOHN F. CARLSON, N.A.

AMERICAN: 1857—

143—*WINTER BEECHES*

30. THE forest, with a snow-covered path running laterally across the scene; the rest is a mass of stripped upright trunks of beeches, reflecting greenish light from the sun.

Height, 12 *inches; length,* 16 *inches.*

Signed at lower right, JOHN F. CARLSON.

Purchased direct from the artist.

CHARLES COURTNEY CURRAN, N.A.

AMERICAN: 1861—

144—*MILKING TIME*

THE corner of a field, with yellow flower-strewn sunlit grass and a curtain of dark trees behind. A young girl in pink bodice and blue skirt is milking a brown cow unconcernedly cropping the grass, a dog beside her, while farther off a black calf wanders away into the woods.

65.

Height, 18 *inches; length,* 22 *inches.*

Signed at lower right, CHAS. C. CURRAN, *and dated* 1889.

Purchased direct from the artist.

CARLETON WIGGINS, N.A.

AMERICAN: 1848—

145—*EVENING GLOW*

300. GRASSY meadow land rising to the right and fringed on the horizon by a belt of woodland and a detached clump of trees, seen blackly against the uncertain cloudy sky of evening. In the foreground a small flock of pasturing sheep.

Height, 25 inches; length, 30 inches.

Signed at lower left, CARLETON WIGGINS.

Purchased direct from the artist.

BRUCE CRANE, N.A.

AMERICAN: 1857—

146—*ESTIVAL LANDSCAPE*

THE undulating grass of the foreground is broken by rocks and bisected by a track which runs away into the distance. Along the left of the path an occasional tree is thrust up into the summer sky; an unseen sun casts a great dark shadow across the foreground.

110.

Millboard: Height, 12 inches; length, 18 inches.

Signed at lower right, BRUCE CRANE.

Purchased direct from the artist.

LEONARD OCHTMAN, A.N.A.

AMERICAN: 1854—

147—*MOONLIGHT*

AN inland lake, lulled in the rays of an invisible moon, which shines on the houses of the farther shore and a white sail of a yacht. In the foreground a grassy bank with slender tree-trunks cut off at the top of the canvas and arching delicate foliage above the scene.

Height, 16 inches; length, 22 inches.

Signed at lower left, LEONARD OCHTMAN.

Purchased direct from the artist.

CHARLES COURTNEY CURRAN, N.A.

AMERICAN: 1861—

148—*EARLY MORNING IN JUNE*

THE cold air is swept in the distance by gray mist which is slowly clearing away from the meadowland. In the foreground scattered brown and black cows are browsing in the long grass; a ditch with young willows, and a fence rail bounds the field at the right.

Height, 16 inches; length, 22 inches.

Signed at lower right, CHAS. C. CURRAN.

Purchased direct from the artist.

HENRY W. RANGER, N.A.

AMERICAN: 1858—1916

149—*LANDSCAPE AND STREAM*

450. THE sluggish water stretches across the scene, the farther bank bordered with lines of slender birches at the left and in the central middle distance by the houses of a village with a white church spire, the line being carried out to the right by four scattered willows. Uncertain blue sky, with balls of yellowish cloud.

Height, 18 *inches; length,* 26 *inches.*

Henry W. Ranger Collection, American Art Association, 1917.

MATHIAS SÁNDOR

AMERICAN: 1857—1920

150—*THE THREE GRACES*

80.— THE road curves diagonally away from the left foreground, passing by three tall maples and descending into the valley through the heavy dark green foliage that borders the ridge; on the far side under the clouded blue sky is seen the rise of the violet hills.

Height, 23½ *inches; width,* 20 *inches.*

Signed at lower right, MATHIAS SÁNDOR.

Purchased direct from the artist.

HENRY WILLSON WATROUS, N.A.

AMERICAN: 1857—

151—*A QUIET SMOKE*

INTERIOR: a table with pens, ink and paper, books and a bottle of wine. Seated facing half left, in white satin waistcoat and knee breeches and bottle-green flowered coat, is an elderly man smoking a clay pipe with epicurean enjoyment.

Height, 16½ *inches; width,* 13¾ *inches.*

Signed at lower right, WATROUS.

From the Ainslie Galleries.

FRANKLIN DE HAVEN, N.A.

AMERICAN: 1856—

152—*SQUALL ON COAST*

120. INKY thunder clouds, broken by a jagged ribbon of angry blue lowering over a wild sea thrashed into white foam in the foreground.

Height, 30 *inches; width,* 24 *inches.*

Signed at lower left, F. DE HAVEN.

Purchased direct from the artist.

FRANK WATSON BENSON, N.A.

AMERICAN: 1862—

153—*MOONLIGHT ON THE WATERS*

A WASTE of ocean, crossed by the horizontal masses of spume from the breaking of waves; a full yellow moon, low on the horizon, throws a ruddy beam over the water.

110.— *Height, 15 inches; length, 30 inches.*

Signed at lower left, FRANK W. BENSON, *and dated* 1891.

Exhibited at the Salmagundi Club.

Purchased direct from the artist.

FREDERIC EDE

SWEDISH: CONTEMPORARY

154—*WINTER*

30.— A BEND in the river, with either bank overgrown with brushwood, piled with feathery snow. Over the water is thrown a low red-brick bridge, where a group of cottages stands on the left bank; across it a woman is driving cattle. An uncertain orange-green light is faithfully reflected in the slowly rippling water.

Height, 15¾ inches; length, 32 inches.

Signed at lower right, FREDERIC EDE.

EANGER IRVING COUSE, N.A.

AMERICAN: 1866—

155—*INDIAN WITH BOWL*

500.

SQUATTING figure of a swarthy Navajo Indian seen in profile to the right and holding up between his hands white pottery bowl. On the ground at his feet two vessels invested with a purple glaze, and a third with painted Indian decoration.

Height, 24 *inches; length,* 29 *inches.*

Signed at lower left, E. I. COUSE.

Purchased direct from the artist.

J. CAMPBELL PHILLIPS

AMERICAN: 1873—

156—*PROFILE OF A YOUNG WOMAN*

HEAD and shoulders in profile to the right of a young woman with heavy dark hair, her shoulders wrapped in a chiffon scarf and a cloak of peacock-blue. The features are beautiful, with straight nose, small red lips and long dark eye-lashes veiling the eyes.

Height, 25 inches; width, 20 inches.

Signed at lower right, J. CAMPBELL PHILLIPS.

Purchased direct from the artist.

ERNEST LAWSON, N.A.

AMERICAN: 1873—

157—*MARCH THAW*

A CHALKY synthesis of grays, yellows and greens, with curving snow-covered banks at right and left, crowned with slender bare tree-trunks almost invisible in the haze; between them the broad waters of a stream with masses of floating ice, losing its contours in the pale outlines of land and sky.

Height, 24 inches; length, 36 inches.

Signed at lower left, E. LAWSON.

Purchased direct from the artist.

GEORGE WILLOUGHBY MAYNARD, N.A.

AMERICAN: 1843—1923

158—*MERMAIDS*

160.—

A SUMMER sky and a laughing blue sea, with hovering gulls and mermaids sporting idly in the wave crests.

Height, 36 *inches; width,* 24 *inches.*

Signed at lower left, MAYNARD, *and dated* 1894.

FRANKLIN DE HAVEN, N.A.

AMERICAN: 1856—

159—*THE WATERSPOUT*

A DARK green angry sea with masses of lowering clouds in the heavens above linked by the turbulent spiral of a waterspout swirling over the wind-swept waters.

125.—

Height, 24 *inches; length,* 30 *inches.*

Signed at lower left, F. DE HAVEN.

FREDERICK JUDD WAUGH, N.A.

AMERICAN: 1861—

160—*ON THE CORNISH COAST*

A MARINE with a wild sea breaking diagonally on massive rocks in the centre ground, illuminated by a glowing evening light from an invisible sun at the right.

Height, 12 *inches; length,* 16 *inches.*

Signed at lower right, F. WAUGH, *and dated* 1905.

Purchased direct from the artist.

BRUCE CRANE, N.A.

AMERICAN: 1857—

161—*FARMHOUSE AND APPLE BLOSSOMS*

210.— THROUGH the green meadows two paths run away from the left foreground, bordered by a line of apple trees gorgeous with pinkish blossoms; behind them is a white farmhouse with its thatched roof and red chimney, topped by trees with their branches already green with spring leafage against a pale blue sky.

Height, 25 inches; length, 35 inches.

Signed at lower right, BRUCE CRANE, A.N.A.

Purchased direct from the artist.

EDWARD WILLIS REDFIELD

AMERICAN: 1868—

162—*BOOTHBAY HARBOR*

150.— THE waters of the port at night, with an olive-gray sky and sea; the uneven land-line massed dark, with twinkling points of light, behind the sails of the fishing boats anchored in the foreground, with their yellow yard lanterns shining faintly.

Height, 29 inches; length, 38 inches.

Society of American Artists, 1904, *Shaw Fund picture.*

EDWARD GAY, N.A.

AMERICAN: 1837—

163—*THE MIANUS RIVER*

A BROAD open landscape of fields and woodlands stretching away to the horizon. In the right foreground, the narrow stream of the Mianus runs diagonally away, disappearing behind a clump of russet trees, and calmly reflecting the clouded gray sky.

Height, 28 *inches; length,* 37 *inches.*

Signed at lower left, EDWARD GAY.

Society of American Artists, 1903, *Shaw Fund picture.*

JOHN FERGUSON WEIR, N.A.

AMERICAN: 1841—

164—*LA FRANCE ROSES*

410.

ON a white table cloth, before a sage-green background, is a Venetian glass dish and circular bowl filled with the gracious stems of open pink roses.

Height, 20 *inches; length,* 24 *inches.*

Signed at lower right, JNO. F. WEIR.

Society of American Artists, 1906, *Shaw Fund picture.*

LEONARD OCHTMAN, A.N.A.

AMERICAN: 1854—

165—*MOONLIT VILLAGE*

THE open meadow, with a pond and the outskirts of a village; at the left a group of trees. In the middle distance are seen the gabled houses of the village with their lighted windows, paling into insignificance before the yellow disc of a huge summer moon reflected in the water.

Height, 18 *inches; length,* 22 *inches.*

Signed at lower left, LEONARD OCHTMAN, *and dated* 1889.

Purchased direct from the artist.

THEODORE ROBINSON

AMERICAN: 1852—1896

166—*NORMANDY FARM BUILDINGS*

360.

A LOW rail fence runs across the foreground, shutting off the irregular white-walled heap of buildings with their scattered trees. Behind, the ground rises slowly to left and right, replete with bright tints under a sky of blue with one immense mountain of white cloud.

Height, 10 *inches; length,* 14 *inches.*

Signed at lower left, TH. ROBINSON.

Purchased direct from the artist.

CHARLES FREDERICK NAEGELE

AMERICAN: 1857—

167—*AMERICAN BEAUTY*

145.

HALF-LENGTH portrait, in a décolleté white gown with a gauze scarf adorned with roses, of a beautiful young woman, seen in profile to right. The dark hair is dressed high away from the face with its straight nose and perfect complexion, the light from upper left falling on the whiteness of the neck and rounded shoulders and bosom.

Panel: Height, 20 *inches; width,* 16 *inches.*

Signed at upper right, CHARLES FREDERICK NAEGELE.

Purchased direct from the artist.

GEORGE ELMER BROWNE, A.N.A.

AMERICAN: 1871—

168—*STORING THE GRAIN*

FARM buildings, with the sun shining on the white wall of a thatched barn at the left, through the window of which a man is pitchforking sheaves of wheat from his perch on the wagon. In the foreground, at the right, is the kneeling figure of a woman, garnering the fallen grain.

Monotone (Black and white): Height, 25½ *inches; length,* 32 *inches.*

Signed at lower left, GEO. ELMER BROWNE, *and dated* 1901.

Salmagundi Club, Geo. Inness, Jr., Prize, 1901.

THEODORE ROBINSON

AMERICAN: 1852—1896

169—*NORMANDY FARM*

1,250.

IN the immediate foreground a flowering shrub bedecked with white blossom, and half concealing the farm buildings behind, with their warm-toned, sloping roofs. By the wall at the right, a woman in an apron is gathering flowers.

Height, 18 *inches; length,* 22 *inches.*

Signed at lower left, TH. ROBINSON.

Purchased direct from the artist.

BRUCE CRANE, N.A.

AMERICAN: 1857—

170—*APPLE BLOSSOMS*

240.

A PALE blue sky looks down on a white cottage and the wooden fence in the rear bounding the meadow of the foreground, with its lush grass and tiny brook. Three apple trees form a perspective, blazing in the sunlight with masses of pinkish-white blossoms.

Height, 14 *inches; length,* 20 *inches.*

Signed at lower right, BRUCE CRANE.

Purchased direct from the artist.

FRANCIS COATES JONES, N.A.

AMERICAN: 1857—

171—*JUNE*

SEATED on a stone bench heaped with cushions, under the leafy branches of a tree, is a fair-haired young woman in a white chiton loosely draped with a yellow brocade robe, a tambourine in her right hand, her hair decked with roses, of which she holds one in her left hand.

Circular: Diameter, 26 inches.

Signed at right, FRANCIS C. JONES

Society of American Artists, 1904, *Shaw Fund picture.*

Louisiana Purchase Exposition, St. Louis, 1904, *Silver Medal.*

GEORGE WILLOUGHBY MAYNARD, N.A.

AMERICAN: 1843—1923

172—*SPORT*

250.

A FLOWING blue wave in which four mermaids are plunging headlong to the left after a group of flying fish, in the white spume.

Height, 20 *inches; length,* 40 *inches.*

Signed illegibly at lower left.

Society of American Artists, 1897, *Shaw Fund picture.*

DOUGLAS VOLK, N.A.

AMERICAN: 1856—

173—*PURITAN GIRL*

A FLAT snow-bound landscape, with a glimmer of light along the horizon. In the foreground, leaning against the bare snow-covered trunk of an oak, is the erect figure of a young girl with black dress and hood, in profile to the right, weeping bitterly.

Height, 26 inches; width, 21 inches.

Signed at lower left, DOUGLAS VOLK.

FRANK WESTON BENSON, N.A.

AMERICAN: 1862—

174—*SUMMER*

THREE-QUARTER length figure, facing the observer, of a fair-haired girl clad in flowing white robes wreathed about with a flowered scarf, her right hand extended in invitation. Background of green meadows, with the slender pole of a maple set symmetrically on either side of the figure and enclosing the sweep of the cloudy summer firmament.

Height, 50 inches; width, 40 inches.

Signed at lower right, F. W. BENSON, *and dated* 1890.

Society of American Artists, 1896, *Shaw Fund picture.*

(*Illustrated on cover*)

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

175—*LATE AUTUMN AFTERNOON*

400. A LEADEN sky with a lurid orange line across the horizon, setting off the delicate forms of half-stripped russet saplings. The ground is thickly covered with the fallen leaves and cleft by a rough path winding through the centre to the sky's edge.

Height, 16 *inches; width,* 12 *inches.*

Signed at lower left, A. H. WYANT.

From the Ainslie Galleries.

(*Illustrated*)

No. 175—Late Autumn Afternoon
(*By Alexander H. Wyant, N.A.*)

THEODORE ROBINSON

AMERICAN: 1852—1896

176—*ON THE CANAL*

1,525.

FLAT wooded Normandy country, with the canal and tow paths running away from the foreground to disappear behind the low roofs of a group of cottages. On the blue water is a barge drawn lazily along by a horse on the farther bank, under a summer sky with white cirrus clouds.

Height, 19 *inches; length,* 23 *inches.*

Signed at lower right, TH. ROBINSON, *and dated* 1893.

(*Illustrated*)

No. 176—On the Canal
(*By Theodore Robinson*)

JOHN HENRY TWACHTMAN

AMERICAN: 1853—1902

177—*HEMLOCK POOL*

1,050.— A CLEFT in the rocks of the bed of a fast flowing stream, which tumbles its green waters over the fall into a foaming cascade in the extreme foreground.

Height, 30 inches; width, 25 inches.

Signed at lower right, J. H. TWACHTMAN.

(*Illustrated*)

No. 177—Hemlock Pool
(*By John Henry Twachtman*)

EMIL CARLSEN, N.A.

AMERICAN: 1853—

178—*STILL LIFE—I.*

500.

A GRAY stone floor with a brass kettle, a dark globular wine bottle and three heads of white garlic, lighted from the upper left.

Height, 20 *inches; width,* 16 *inches.*

Signed at lower left, EMIL CARLSEN, *and dated* 1906.

Purchased direct from the artist.

EMIL CARLSEN, N.A.

AMERICAN: 1853—

179—*STILL LIFE—II.*

700.

GROUP composed of two brass vessels, scattered onions and parsnips and at the left a blue and white soft-paste Chinese bowl. Lighted from upper left.

Height, 20 *inches; length,* 24 *inches.*

Signed at lower left, EMIL CARLSEN.

Purchased direct from the artist.

(*Illustrated*)

No. 179—Still Life—II
(*By Emil Carlsen, N.A.*)

HENRY OLIVER WALKER, N.A.

AMERICAN: 1843—

180—*MORNING*

350.— AGAINST a vague gray-green background of meadow, in the morning light, is the nude figure of a rosy-cheeked boy, stooping towards his companion, a seated nymph with auburn hair, the lower half of her body draped in a flimsy garment. The soft flesh of her shoulders and breast gleams pallidly in the matinal haze.

Height, 26 *inches; width,* 20 *inches.*

Signed at lower left, H. O. WALKER, *and dated* 1893.

(*Illustrated*)

No. 180—Morning
(*By Henry Oliver Walker, N.A.*)

HOBART NICHOLS, N.A.

AMERICAN: 1869—

181—*MIDWINTER*

320.

A NARROW ice-bound brook curves between snow-clad banks, the farther rising sharply behind and crowned by the serried masses of slender, pole-like tree trunks almost bare of leafage. The dazzling glare of the sun permeates the whole with a bluish light.

Height, 30 inches; width, 25 inches.

Signed at lower right, HOBART NICHOLS.

Exhibited at the Salmagundi Club.

Purchased direct from the artist.

(*Illustrated*)

BRUCE CRANE, N.A.

AMERICAN: 1857—

182—*SNOWBOUND*

250.

DESERTED farm buildings at the right with icy roofs, on the left a fence about a haystack and a row of bare stunted trees, completing the triangular enclosure. The ground is fast covered with snow, a green patch in the foreground reflecting the light of the zenith, which warms to a purple-crimson on the horizon.

Height, 25 inches; length, 30 inches.

Signed at lower left, BRUCE CRANE.

Purchased direct from the artist.

No. 181—Midwinter
(*By Hobart Nichols, N.A.*)

THEODORE ROBINSON

AMERICAN: 1852—1896

183—*THE VALLEY OF THE SEINE*

3,700.

THE view is from a green slope in the foreground and embraces the wide valley of the Seine with the river, crossed by an arched bridge, and the buildings of a town on both banks connected by it. A plain beyond is bordered by a range of hills, and overhead is a sky of blue with some floating clouds. The effect is in gentle sunlight and the color scheme shows the delicately graduated tints characteristic of the painter's work.

Height, 26 *inches; length,* 33 *inches.*

Signed at the lower right, TH. ROBINSON, *and dated* 1892.

From the George A. Hearn Collection, American Art Association, 1918.

(*Illustrated*)

No. 183—The Valley of the Seine
(*By Theodore Robinson*)

CHAUNCEY FOSTER RYDER, N.A.

AMERICAN: 1868—

184—*THE OLD ROAD*

625.

A WINTRY green plain with scattered bare poles of trees whipped by the wind from a grayish-yellow sky; the road, half overgrown with grass, runs away at the left from the foreground, starting from a clump of boulders at the right, near which is seated the figure of a man.

Height, 25 *inches; length,* 30 *inches.*

Signed at lower right, CHAUNCEY RYDER.

Purchased direct from the artist.

(*Illustrated*)

No. 184—The Old Road
(*By Chauncey Foster Ryder, N.A.*)

JOHN FRANCIS MURPHY, N.A.

AMERICAN: 1853—1921

185—*AUTUMN DAYS*

4,000 A FLAT brownish plain rising slowly in a swell at the right beneath the gray heavens; a central group of sycamores and other trees has stripped trunks half concealed by screens of russet foliage, and is flanked by delicate birch saplings, with their wispy branches forming a haze against the afternoon sky.

Height, 24½ inches; length, 36 inches.

Signed at lower right, J. FRANCIS MURPHY, *and dated* 1912.

Purchased direct from the artist.

(*Illustrated*)

No. 185—Autumn Days
(*By John Francis Murphy, N.A.*)

HUGH BOLTON JONES, N.A.

AMERICAN: 1848—

186—*EARLY SPRING*

275

A MEANDERING cart road, partly overgrown with grass, leads the eye through the uneven green land over the near ridge, with its tracery of delicate bare brown trees patterned before a blue sky with long sweeps of white cloud. In the right foreground, a tiny runnel of water flows on to the road.

Height, 29 inches; length, 35½ inches.

Signed at lower left, H. BOLTON JONES.

Society of American Artists, 1902, *Shaw Fund picture.*

(*Illustrated*)

No. 187—Grey Fields
(*By Bruce Crane, N.A.*)

1926
A.P.A. - good for
#950 BERNARD

CHARLES MORGAN McILHENNY, A.N.A.

AMERICAN: 1856—1904

188—*A GRAY MORNING*

A HAZE hangs over the pastures in the cold morning light, so that the contours of the trees and the hump of the haystack in the background are rounded softly. In the foreground two cows and a calf, one a magnificent white animal seen in profile, and a countryman with his back to the observer milking its companion, a third sitting in the dewy emerald grass a little way off at the right.

300.—

Height, 30 *inches; length,* 41 *inches.*

Signed at lower right, C. MORGAN McILHENNY.

National Academy, First Hallgarten Prize, 1893.

Centennial Exhibition, Grand Central Art Galleries, 1925.

Purchased direct from the artist.

(*Illustrated*)

No. 188—A Gray Morning

(*By Charles Morgan McIlhenny, A.N.A.*)

DOUGLAS VOLK, N.A.

AMERICAN: 1856—

189—*THE WOODLAND MAID*

525.—A SOMBRE pine wood, before which is standing the figure of a young girl with long hair wreathed with a branch; she is clad in a dark blue robe with a green cape and holds between her hands a pine branch. The fair face and right arm are lighted from the upper right.

Height, 55 inches; width, 31 inches.

Signed at lower left, DOUGLAS VOLK.

Society of American Artists, 1899, *Shaw Fund picture.*

(*Illustrated*)

No. 189—The Woodland Maid
(*By Douglas Volk, N.A.*)

EDMUND CHARLES TARBELL, N.A.

AMERICAN: 1862—

190—*THE BATH*

990.

INTERIOR, with a sofa covered with white pillows and linen, on which is seated a black-haired young woman, nude and with her feet dipping into a bath, and facing the observer. At the left a maid clad in spotted muslin is kneeling to dry the right arm of the beauty.

Height, 40 *inches; width,* 30 *inches.*

Signed at lower left, EDMUND C. TARBELL, 1893.

Society of American Artists, 15*th Annual Exhibition,* 1893, *Shaw Fund picture.*

(*Illustrated*)

No. 190—The Bath
(*By Edmund Charles Tarbell, N.A.*)

LEONARD OCHTMAN, A.N.A.

AMERICAN: 1854—

191—*EARLY MORNING*

240.

THE great heavens, with a hint of dawn in the East, look down on a rolling moorland dipping in the middle distance and disclosing a further valley with a solitary white cottage. Horizontal masses, not yet distinguishable as forests, emphasize the straight lines of the horizon, which is broken only by a solitary tree in the right foreground at the corner of a stone fenced field.

Height, 31 *inches; length,* 41 *inches.*

Signed at lower left, LEONARD OCHTMAN, *and dated* 1902.

Society of American Artists, 1902, *Shaw Fund picture.*

(*Illustrated*)

No. 191—Early Morning
(*By Leonard Ochtman, A.N.A.*)

WILLIAM SERGEANT KENDALL

AMERICAN: 1869—

192—*GREEN GNOME*

300.—

PANELED interior, before a door; in a green Renaissance armchair, facing left, is seated a young woman dressed in black velvet with a book on her knees, clasping her fair-haired little girl, who is perched on the chair with her arm around the neck of her mother, and dressed in a bright emerald smock.

Height, 37 *inches; width,* 32 *inches.*

Signed at upper left, SERGEANT KENDALL, *and dated* 1903.

Society of American Artists, 1903, *Shaw Fund picture.*

Louisiana Purchase Exposition, St. Louis, 1904, *Gold Medal.*

(*Illustrated*)

No. 192—Green Gnome
(*By William Sergeant Kendall*)

WILLIAM MERRITT CHASE, N.A.

AMERICAN: 1849—1916

193—*A FRIENDLY CALL*

1,200.

THE end wall of a studio, hung with prints and water-colors and Japanese textiles, and a huge gilded pier glass. On the long cushion-covered bench below is seated the dark-haired lady of the house in a biscuit-yellow dress, talking to the visitor, a lady robed in white muslin, with veil, parasol and flowered white hat.

Height, 31 *inches; length,* 45 *inches.*

Signed at lower left, WM. M. CHASE, *and dated* 1895.

Society of American Artists, 1905, *Shaw Fund picture.*

(*Illustrated*)

No. 193—A Friendly Call
(*By William Merritt Chase, N.A.*)

IRVING RAMSEY WILES, N.A.

AMERICAN: 1861—

194—*THE YELLOW ROSE*

260.

JAPANESE interior with a teakwood table and a mirror hanging at the left, the edge of which only is visible. Before it, in full profile to the left, a young woman clad in the voluminous white robes of the 'nineties is putting a yellow rose into her dark hair.

Height, 57¾ inches; width, 32 inches.

Signed at lower left, IRVING R. WILES.

Society of American Artists, Shaw Fund picture, 1900.

Pan-American Exposition, 1901.

Louisiana Purchase Exposition, St. Louis, 1904.

Seventieth Annual Exhibition, Pennsylvania Academy of Fine Arts.

(*Illustrated*)

No. 194—The Yellow Rose
(*By Irving Ramsey Wiles, N.A.*)

EMIL CARLSEN, N.A.

AMERICAN: 1853—

195—*A CONNECTICUT HILLTOP*

750.

SWELLING green meadowland broken by stone boulders, and reaching away to the gray undulating outlines of the horizon. In the foreground, at the right, a group of three trees heavy with downy golden-yellow leafage, forming two great masses of color against a sky of late summer.

Width, 48 *inches; length,* 58 *inches.*

Signed at lower left, EMIL CARLSEN, *and dated* 1904.

Society of American Artists, 1904, *Shaw Fund picture.*

Louisiana Purchase Exposition, St. Louis, 1904.

(*Illustrated*)

No. 195—A Connecticut Hilltop
(*By Emil Carlsen, N.A.*)

CHARLES MORGAN McILHENNY, A.N.A.

AMERICAN: 1856—1904

196—*ON THE HIGHLANDS*

120. OPEN pasture land beneath the cloudless blue vault, with a solitary house on the horizon. In the foreground, two brown and white cows and a calf, facing one another in the sunlight.

Height, 30 *inches; length,* 40 *inches.*

Signed at lower left, C. MORGAN MCILHENNY.

Purchased direct from the artist.

FRANKLIN DE HAVEN, N.A.

AMERICAN: 1856—

197—*WINTER*

IN the foreground a rocky stream is swelling down to the right, the uneven snow-covered ground behind rising and falling to the horizon and curtained at the right by stripped shivering woodland.

120.

Height, 25 *inches; length,* 30 *inches.*

Signed at lower left, F. DE HAVEN, A.N.A.

Purchased direct from the artist.

GEORGE HERBERT McCORD, A.N.A.

AMERICAN: 1848—1909

198—*KENILWORTH CASTLE*

ROUGH moorland, with a pool of water in the foreground reflecting with an orange light the evening sky, which turns to purple the rugged skeleton of the old castle. In the right foreground a road, along which is tramping a countryman.

Height, 26 *inches; length,* 45½ *inches.*

Signed at lower right, G. H. McCORD.

Purchased direct from the artist.

EDMUND W. GREACEN, A.N.A.

AMERICAN: 1877—

199—*PEGGY*

THREE-QUARTER length figure in profile to the right, the head turned towards the observer, of a young girl of seventeen in a black lace dress with crinoline skirt, and holding in her right hand a painted fan. Greenish-yellow background.

Height, 40 *inches; width,* 36 *inches.*

Signed at lower left, EDMUND GREACEN, *and dated* 1918.

Pennsylvania Academy of the Fine Arts, 1921.

Purchased direct from the artist.

ROBERT V. V. SEWELL

AMERICAN: 1860—1924

200—*THE JUDGMENT OF PARIS*

230. THE heart of a forest, with a background of gnarled tree trunks and sunlit foliage, where is a flying dove. Seated in the foreground at left and right, and loosely draped in orange-red robes, are Hera and Athene, the latter leaning on her shield, while before them, dropping the veils from her nude body, is poised the auburn Aphrodite.

Circular: Diameter, 59½ inches; length, 59½ inches.

Signed at lower left, R. V. V. SEWELL, *and dated* 1897.

Purchased direct from the artist.

S. M. LAURENCE

AMERICAN: CONTEMPORARY

201—*THE VIKING SHIP*

125. THE flat sandy shore of the foreground curves round to the right, where great cliffs, touched with the pink glow of the sun, drop abruptly to the shore, forming an inlet. Into the anchorage is put a viking ship with lateen sail and dragon prow, dropping a small boat. The sun in the pale turquoise firmament strikes gaily on the top of the sail.

Height, 44 inches; length, 69 inches.

Signed at lower right, S. M. LAURENCE.

Purchased direct from the artist.

FRANKLIN DE HAVEN, N.A.

AMERICAN: 1856—

202—*MOONLIT LANDSCAPE*

A FOOT track runs from the foreground into the heart of the picture, disappearing in the dark feathery masses of birches and poplars in the foreground; a full moon, partly hidden by clouds, looks down on the trees and the plain at the right and is timidly reflected in two little pools of water.

Height, 36½ *inches; length,* 48½ *inches.*

Signed at lower left, F. DE HAVEN, *and dated* 1893.

Purchased direct from the artist.

GEORGE R. BARSE, JR., N.A.

AMERICAN: 1861—

203—*NIGHT AND THE WANING DAY*

150.—

THE hazy blue evening light wraps the group of two allegorical figures, shrouded in a black veil, in a profound mystery of purpose. Side by side float the two women, the bent nude bodies modeled closely together, the waning Day holding between her hands the torch with an extinguisher ready to terminate the last flickers of the dying flame.

Height, 80 *inches; width,* 40 *inches.*

Signed at lower left, G. R. BARSE, JR., *and dated* 1897.

Society of American Artists, 1898, *Shaw Fund picture.*

GEORGE H. BOGERT, N.A.

AMERICAN: 1864—

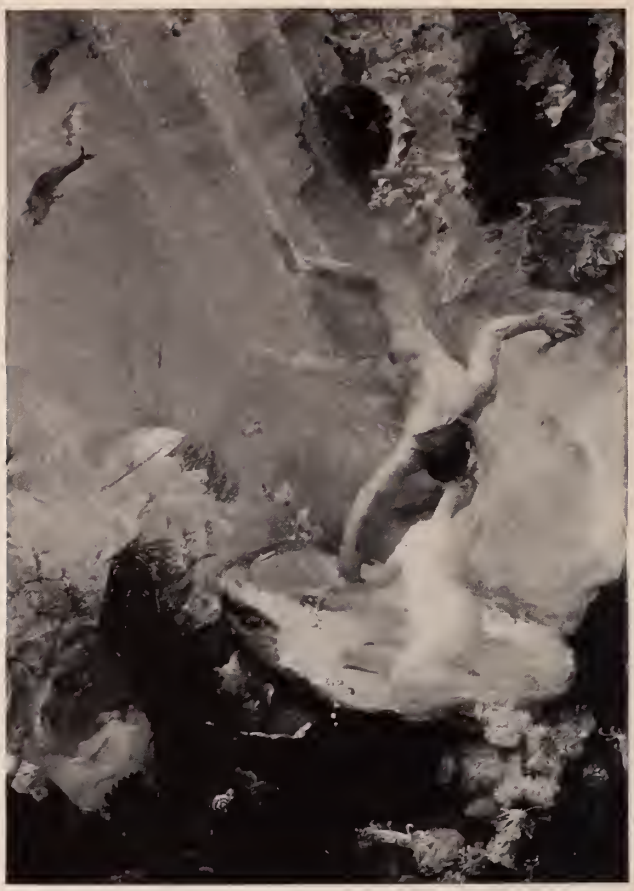
204—*VENETIAN SUNSET*

BETWEEN the Doge's Palace and the Campanile, on the right, and domes and sails, at the left, the sun is setting in a horizon space of glowing crimson and gilding the clouds in the upper part of the sky. In the foreground, the water reflects the ruddy tints.

Height, 36 inches; length, 56 inches.

Signed at lower left, GEORGE H. BOGERT, *and dated* 1910.

George A. Hearn Collection, American Art Association, 1918.



ALBERT PIERRE MAIGNAN

FRENCH: 1845—1908

205—*LA NAISSANCE DE PERLE*

800.— THE sea bottom, with a shaft of sunlight striking diagonally down to the flowers and seaweeds and wreckage of the ocean floor. At the lower right, a huge pearl shell has opened disclosing the seated nude figure of a sea nymph, her arm upraised to embrace the head of the naked diver who has descended in quest of her; a finely painted and broadly conceived figure composition. At the lower left sleeps a second nude form, while far above, startled fishes scurry about affrightedly in the clear blue water.

Height, 85 *inches; length,* 61 *inches.*

Signed at lower left, ALBERT MAIGNAN, *and dated* 1890.
World's Fair, Chicago, 1893.

HERBERT DENMAN

AMERICAN: —1903

206—*MANDOLINATA*

40.- BEFORE a background of light wall is seated on a yellow settee, a young girl clad in a white décolleté and facing the observer, her head turned to left to read the music which she is picking out on the strings of a mandolin. At the right an occasional table, with a turquoise-blue porcelain jar filled with feather-grass.

Height, 62 inches; width, 42 inches.

Signed at upper left, HERBERT DENMAN, *and dated* PARIS, 1885.
Louisiana Purchase Exposition, St. Louis, 1904.
Purchased direct from the artist.

FRANCIS DAY, A.N.A.

AMERICAN: 1863—

207—*"DIDN'T YOU KNOW ME?"*

100.

BEFORE a yellow wall, is seated in a Dantesque armchair a young girl clad in a black velvet dress and bonnet, and carrying a black lace fan, who has just taken off a mask and is smiling triumphantly at the observer.

Height, 30 *inches; width,* 20 *inches.*

Signed at lower left, FRANCIS DAY.

Purchased direct from the artist.

OTTO STARK

AMERICAN: 1859—

208—*APPLE JACK*

75.

A FIELD of wheat, shorn in the foreground, with reapers busy in the rear in the partial shade of a curtain of green trees. A small boy in shirt, brown breeches and sunbonnet is strolling jauntily to the right over the stubble, with a jug in his left hand.

Height, 32 *inches; width,* 24 *inches.*

Signed at lower left, OTTO STARK, *and dated* 1887.

Purchased direct from the artist.

J. DESVARREUX LARPENTEUR

FRENCH: XIX CENTURY

209—*CATTLE AT CHARNY*

130.— RICH green pasture land, fringed with trees and rising to a gentle hill behind, under the clouded sky. A group of cattle, a peasant in a blue smock, and in the foreground at the edge of a small pool of water, a black and white cow seen in profile to the right and a dun bullock facing the observer.

Height, 32 *inches; length,* 52 *inches.*

Signed at lower left, J. DESVARREUX, *and dated* 1884.

Chicago Exposition, 1885.

Purchased direct from the artist.

HARRY VAN DER WEYDEN

AMERICAN: 1868—

210—*AUTUMN*

150.— A PATH through a wood banked on either side by tall masses of foliage and tree trunks blazing with a riot of russet and yellow color, against which the sky behind is of pale ivory.

Height, 36 *inches; width,* 26 *inches.*

Signed at lower right, H. VAN DER WEYDEN, *and dated* 1912.

Purchased direct from the artist.

Total $ 62,790.—

ERRATA

Uncorrected items appearing in the *List of Artists Represented* as printed should read as follows:

	CATALOGUE NUMBER
BENSON, Frank Weston, *N.A.*	
Summer	174
BROWNE, George Elmer, *A.N.A.*	
Storing the Grain	168
CRANE, Bruce, *N.A.*	
Autumnal Grays	127
Snowbound	182
DE HAVEN, Franklin, *N.A.*	
The Water Spout	159
GAY, Edward, *N.A.*	
The Mianus River	163
JONES, Francis Coates, *N.A.*	
June	171
LAWSON, Ernest, *N.A.*	
March Thaw	157
MAYNARD, George Willoughby, *N.A.*	
Sport	172
NAEGELE, Charles Frederick	
The Young Mother	128
OCHTMAN, Leonard, *A.N.A.*	
Moonlit Village	165
ROBINSON, Theodore	
Normandy Farm	169
Normandy Farm Buildings	166
On the Canal	176
The Valley of the Seine	183
SÁNDOR, Mathias	
The Three Graces	150
VOLK, Douglas, *N.A.*	
Puritan Girl	173
WALCOTT, Harry Mills	
Gossip	86
WAUGH, Frederick Judd, *N.A.*	
On the Cornish Coast	160
WATROUS, Henry Willson, *N.A.*	
A Quiet Smoke	151
WEIR, John Ferguson, *N.A.*	
La France Roses	164
WYANT, Alexander H., *N.A.*	
Late Autumn Afternoon	175

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
ALBERT, Ernest	
Early Spring	83
AMSDEN, William T.	
Spring Orchard	97
BARSE, George R., Jr., *N.A.*	
A Tribute to the Satyr	89
Night and the Waning Day	203
BENSON, Frank Weston, *N.A.*	
Moonlight on the Waters	153
Summer	176
BICKNELL, E. M.	
Seashore	49
BLENNER, Carle J.	
Luxembourg Gardens, Paris	4
The Open Fire	88
BLUMENSCHEIN, Ernest Leonard, *A.N.A.*	
Preparing for the Hunt	13
BOGERT, George H., *N.A.*	
Venetian Sunset	204
BRISSOT, F.	
Sheep	26
BROWN, Roy	
Early Winter	66
BRUESTLE, George M.	
New England Pastures	111

	CATALOGUE NUMBER
BROWNE, George Elmer, *A.N.A.*	
Marine	27
Monte Carlo	107
Storing the Grain	169
The Forest Workers	8
CALVES, G.	
Hauling Wood	96
CARLSEN, Emil, *N.A.*	
A Connecticut Hilltop	195
Garden Scenery	125
Marine	72
Still-life—I.	178
Still-life—II.	179
Winter Beeches	143
CARRIER-BELLEUSE, Pierre	
Pierrot	99
CHASE, William Merritt, *N.A.*	
A Friendly Call	193
Idle Hours (Shinnecock)	79
Self Portrait	47
CHAPMAN, Carlton T., *N.A.*	
Marine	5
Noises of the Night	131
White Wings	100
CHURCH, Frederic Stuart, *N.A.*	
A Doll Matinée	59
COFFIN, William Anderson, *N.A.*	
Marine: Early Evening	82
COHEN, Lewis, *A.N.A.*	
Pont St. Michel, Paris	138
COOPER, Colin Campbell, *N.A.*	
The Riva Schiavoni, Venice	115

	CATALOGUE NUMBER
CORNOYER, Paul, *A.N.A.*	
A Farm	68
A Hazy Night	139
Winter Scene: 59th Street, New York City	39
COUSE, Eanger Irving, *N.A.*	
Indian with Bowl	155
CRANE, Bruce, *N.A.*	
A Sketch (Eventide)	1
Apple Orchard	70
Apple Blossoms	170
Autumn Grays	128
Autumn Landscape	51
Estival Landscape	146
Farmhouse and Apple Blossoms	161
Golden Meadows	55
Grey Field	187
Indian Summer	30
Landscape with Stream	41
Misty Sunset	120
Sand Dunes	44
Snow Effect	63
Snowbound	183
The Pond	84
CURRAN, Charles Courtney, *N.A.*	
Autumn Evening	113
Early Morning in June	148
Evening—Pont St. Michel	106
Flying Kites	73
Making Hay	2
Milking Time	144
Peonies	130
Rhododendrons	17
The Cabbage Patch	121
DAVIS, Warren B.	
Lady Reclining on Divan	116

	CATALOGUE NUMBER
DAY, Francis, *A.N.A.*	
"Didn't You Know Me?"	207
DEARTH, Henry Golden, *N.A.*	
Landscape	58
DE HAVEN, Franklin, *N.A.*	
Harvest Moon	87
Hillside Landscape	133
Landscape	50
Landscape with a Road	15
Moonlit Landscape	202
Sheep in Storm	93
Squall on Coast	152
The Water Spout	160
Winter	197
DENMAN, Herbert	
Coquetterie	92
Mandolinata	206
DESSAR, Louis Paul, *N.A.*	
Landscape in Evening Glow	19
Return to the Sheepfold	48
Sheepfold	35
DUFNER, Edward, *A.N.A.*	
Summer Morning	20
DUNSMORE, John Ward, *A.N.A.*	
The Court Jester	22
EATON, Charles Warren, *N.A.*	
After the Storm	95
Evening Light	23
Marine: The Port	6
EDE, Frederic	
Winter	154

	CATALOGUE NUMBER
FALERO, Luis	
Night	91
FOSTER, Benjamin, *N.A.*	
Gloire de Dijon	109
FRANZEN, August, *N.A.*	
Harvest Time	18
Old Man (St. Pierre)	118
GAUL, William Gilbert	
Tennessee Hunters	62
GAULEY, Robert David, *A.N.A.*	
Dutch Interior	56
GAY, Edward, *N.A.*	
The Mianus River	162
GÉLIBERT, Jules Bertrand	
Règlement des Comptes	98
GILES, Howard	
Sheepscot Bay	140
GORGUET, Auguste François	
La Vogue et la Perle	102
GREACEN, Edmund W., *A.N.A.*	
Peggy	199
GREEN, Frank Russell, *A.N.A.*	
The Gardener's Daughter	60
GROLL, Albert Lorey, *N.A.*	
Arizona	129
Autumn	57
German Village	90
HART, James McDougal, *N.A.*	
Tree in the Meadows	54

	CATALOGUE NUMBER
HASSAM, Childe, *N.A.*	
In the Rain	117
HAUSHALTER, George M.	
Flight of Gulls	14
The Brittany Belle	9
JONES, Francis Coates, *N.A.*	
June	172
JONES, Hugh Bolton, *N.A.*	
Early Spring	186
Winter	37
KENDALL, William Sergeant	
Green Gnome	192
KRONBERG, Louis	
Ballet Girl in Blue	40
LARPENTEUR, J. Desvarreux	
Cattle at Charny	209
LAURENCE, S. M.	
English Coast	65
Kynance Cove, England	104
Marine	103
The Viking Ship	201
LAWSON, Ernest, *N.A.*	
Landscape with Brook	67
LINSON, Corwin Knapp	
Winter Scenery	21
MADRAZO, Raimundo	
La Coquette	94
MAIGNAN, Albert Pierre	
"La Naissance de Perle"	205

	CATALOGUE NUMBER
MAYNARD, George Willoughby, *N.A.*	
Mermaids	158
Sport	173
McCORD, George Herbert, *A.N.A.*	
A Windmill, Holland	52
By the Sea	108
Dordrecht	141
English Herring Boat	119
Kenilworth Castle	198
Landsboro Woods	16
Massachusetts Coast	24
Near Flagstaff, Arizona	29
Rocky Neck, Gloucester, Mass.	136
The Russet Marsh (Arizona)	132
McILHENNY, Charles Morgan, *A.N.A.*	
A Gray Morning	188
November	11
On the Highlands	196
METCALF, Willard Leroy	
Gloucester Harbor	77
MINOR, Robert Crannell, *N.A.*	
At Sunset	134
MORA, Francisco Luis, *N.A.*	
On the Farm	34
The Print Collector	7
MURPHY, John Francis, *N.A.*	
Autumn	71
Autumn Days	185
Group of Sycamores	74
NAEGELE, Charles Frederick	
American Beauty	167
The Young Mother	127

	CATALOGUE NUMBER
NICHOLS, Hobart, *N.A.*	
Midwinter	181
OCHTMAN, Leonard, *A.N.A.*	
Early Morning	191
Homestead	123
Landscape in Winter	45
Moonlight	147
Moonlight Village	166
Wood Interior	12
PARTON, Arthur, *N.A.*	
The Hayfield	122
PHILLIPS, J. Campbell	
Profile of a Young Woman	156
POTTHAST, Edward Henry	
In Cloud Regions	85
"Ring Around Roses"	28
RANGER, Henry W., *N.A.*	
Landscape and Stream	149
REDFIELD, Edward Willis	
Boothbay Harbor	163
REINHARDT, Charles Stanley	
An Important Letter	53
ROBINSON, Theodore	
Giverny	42
In the Sun	76
Normandy Farm (Water-color)	114
Normandy Farm	182
Normandy Farm Buildings	165
Normandy Mother	43
On the Canal	175
The Valley of the Seine	182

	CATALOGUE NUMBER
RYDER, Chauncey Foster, *N.A.*	
The Old Road	184
SÁNDOR, Mathias	
Mexican Indian Settlement	10
The Three Graces	151
SCALBERT, Jules	
Face à l'Ennemi	46
Un Moment de Répit	61
SCHENCK, Auguste	
Sheep in Snowstorm	32
SCHLABITZ, Adolf	
Schützenkönig	126
SCHREYVOGEL, Charles	
The Scout	25
Dead Sure	31
SEWELL, Robert V. V.	
The Judgment of Paris	200
SMITH, W. Granville, *N.A.*	
Indian Summer	81
Landscape	135
STANLEY, G. H.	
Two Sisters	112
STARK, Otto	
Apple Jack	208
Evening	101
TARBELL, Edmund Charles, *N.A.*	
The Bath	190
TWACHTMAN, John Henry	
Hemlock Pool	177

	CATALOGUE NUMBER
VAN DER WEYDEN, Harry	
Autumn	210
VOLK, Douglas, *N.A.*	
Puritan Girl	171
The Woodland Maid	189
WALCOTT, Harry Mills	
Gossip	66
WALKER, Henry Oliver, *N.A.*	
Morning	180
The Singers	75
WALTMAN, Harry Franklin, *A.N.A.*	
Landscape and Snow	69
WAUGH, Frederick Judd, *N.A.*	
Cornish Coast	38
On the Cornish Coast	159
WATROUS, Henry Willson, *N.A.*	
A Quiet Smoke	150
WEIR, John Ferguson, *N.A.*	
La France Roses	163
WHITTEMORE, William John, *A.N.A.*	
My Little Lady	64
Old Fashioned Garden	105
WIGGINS, Carleton, *N.A.*	
A Shepherd and His Flock	36
Evening Glow	145
Holstein Bull	3
WIGGINS, Guy Carleton, *A.N.A.*	
A Sea Port	142

	CATALOGUE NUMBER
WILES, Irving Ramsey, *N.A.*	
A Long Island Road	78
Costume Study	110
Reverie	33
Retrospection	137
The Yellow Rose	194
WILLIAMS, Frederick Ballard, *N.A.*	
In the Valley of the Passaic	80
WYANT, Alexander H., *N.A.*	
Late Autumn Afternoon	174
Wood Interior	124

APPRAISALS

FOR UNITED STATES AND STATE TAX INSURANCE AND OTHER PURPOSES CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS. The American Art Association, Inc., will furnish appraisements, made by experts under its direct supervision, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes.

CATALOGUES. The Association is prepared to supplement this appraisal work by making catalogues of private libraries, of the contents of homes or of entire estates, such catalogues to be modeled after the fine and intelligently produced Sales catalogues of the Association.

Upon request the Association will furnish the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which not only have been entirely satisfactory to them, but have been accepted by the United States Estate Tax Bureau, the State Tax Commission and others in interest.

The AMERICAN ART ASSOCIATION, INC.
MADISON AVENUE, 56TH to 57TH STREET
New York City

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

*Purchased with income from
the Jacob S. Rogers Fund*